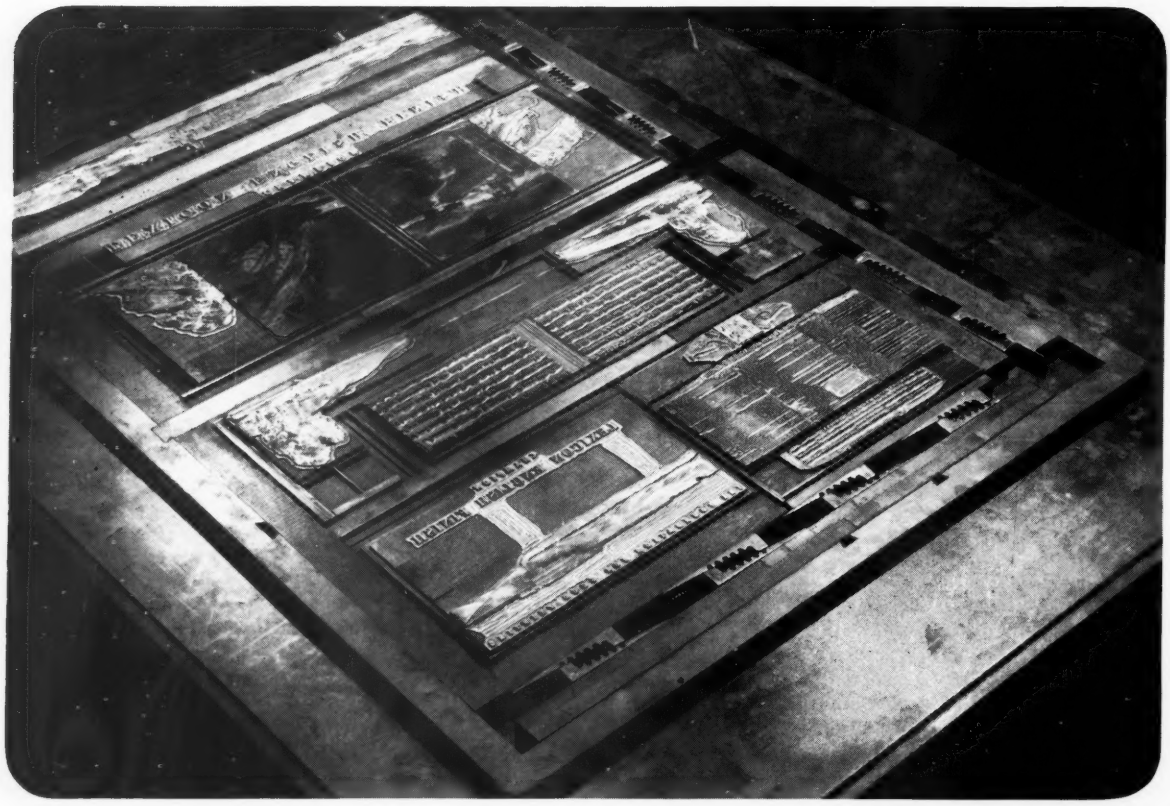
THE INLAND PRINTER

March 1941



It Never Can be a Salesman
UNTIL IT GETS ON PAPER

HOT ideas, eighteen carat art, and sterling typography are mighty important ammunition in any campaign. But the indispensable motorized division that takes them up where they can see the whites of their eyes, and gives an advertiser the chance to grab off some orders, can be only one thing . . . *paper!* In today's mighty push for profit, give your customers the best there is—Champion paper. Because of greater values, splendid service, and completeness of the line, printers and advertisers long ago made Champion the largest producers of printing papers. Whether you send sales ammunition forward on coated or uncoated book, offset, cardboard, envelope, postcard, or all of them—dump the whole load on Champion!



THE CHAMPION PAPER AND FIBRE CO., Hamilton, Ohio

MILLS AT HAMILTON, OHIO . . . CANTON, N. C. . . . HOUSTON, TEXAS

Manufacturers of Advertisers' and Publishers' Coated and Uncoated Papers, Cardboards, Bonds, Envelope and Tablet Writing . . . Over 1,500,000 Pounds a Day

DISTRICT SALES OFFICES

NEW YORK · CHICAGO · PHILADELPHIA · CLEVELAND · BOSTON · ST. LOUIS · CINCINNATI · ATLANTA

RADIANT Ludlow's new and original typeface family

Here is a wholly new and original typeface family, produced by Ludlow, which is gaining greater favor every day with typographers and buyers of printing.

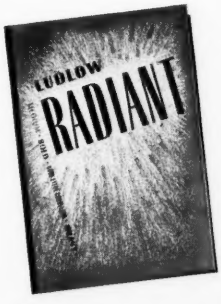
And Radiant's mounting popularity is well deserved, too, for the design combines modernity in style with a high degree of legibility—features difficult to find in any single typeface.

Ludlow Radiant, because it looks like no other typeface now in use, imparts to printed advertising a note of freshness and novelty which proves a real asset in promoting sales of style merchandise.

There are four series in Ludlow's Radiant family: the Medium, the Bold, the Bold Extra Condensed, and the Heavy, affording an interesting variety of weight and width.

Legibility gained from contrast in weight of strokes in conjunction with the simplicity attained by absence of serifs make Radiant an ideal modern typeface family for distinguished up-to-the-minute advertising and commercial printing.

Ludlow Typograph Company, 2032 Clybourn Avenue, Chicago



This attractive booklet showing all sizes of the Radiants in practical use will be gladly sent you if requested on your business letterhead.

Ludlow Radiant Medium

ENSEMBLE
Suit for Fall
36 Point

STRIKING NEW
Style for misses
24 Point

Ludlow Radiant Bold

RADIANT
Is popular
36 Point

NEW EFFECTS
With this face
24 Point

Ludlow Radiant Bold Extra Condensed

PRINTER PROFITS
From newer faces
36 Point

TALL SVELTE LETTER THAT
Pleases the connoisseurs
24 Point

Ludlow Radiant Heavy

DESIGNS
New face
36 Point

ADVERTISES
Greater value
24 Point

ADDING

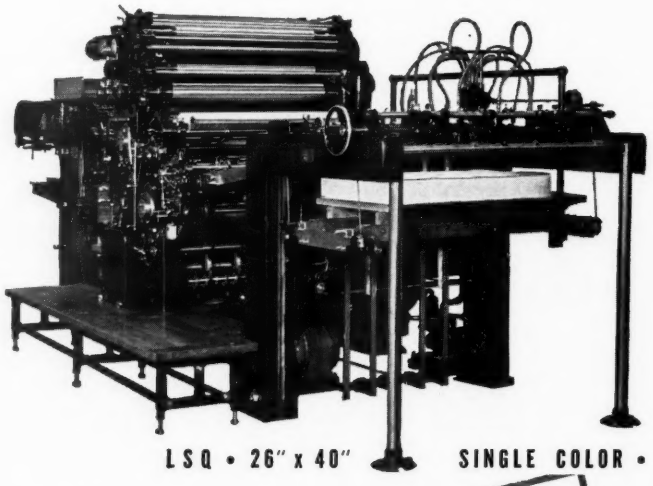
OFFSET

TO YOUR PRESSROOM

will Increase Your Market

● The addition of Offset to your printing methods is a definite step toward expanding your market because today's market recognizes the advantages of Offset.

In choosing Harris, you set your standard of production as high as Offset craftsmanship can provide. With Harris, you adopt Offset at its best; you install equipment made by the pioneer builders of successful Offset Presses.



LSQ • 26" x 40" SINGLE COLOR •

HARRIS LITHO CHEMICALS

Through research, Harris has developed and standardized new chemicals for both deep etch and surface plate making processes. Full details upon request. Write us with reference to your lithographic problems.

HARRIS OFFSET PRESSES

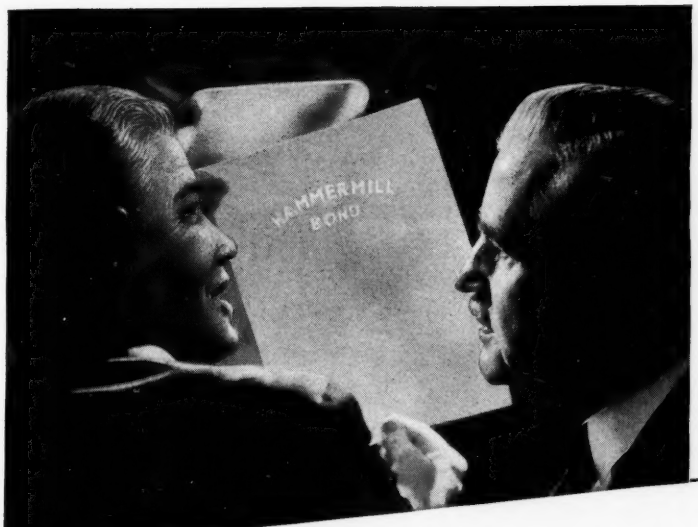
·HARRIS·SEYBOLD·POTTER·COMPANY·

PIONEER BUILDERS OF SUCCESSFUL OFFSET PRESSES

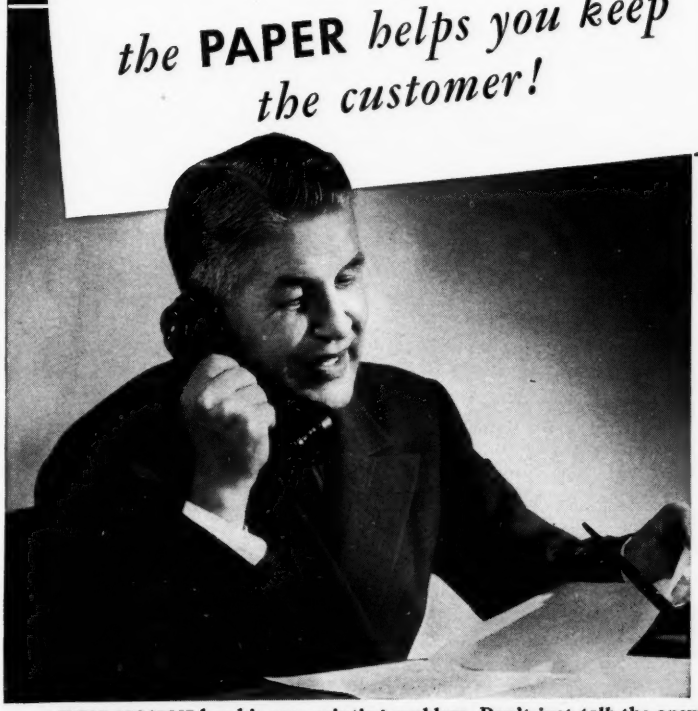
General Offices: 4510 East 71st St., Cleveland, Ohio • *Harris Sales Offices:* New York, 330 West 42nd St. • Chicago, 343 So. Dearborn St. • Dayton, 819 Washington St. • Atlanta, 120 Spring St., N.W. • San Francisco, 420 Market St. • Harris-Seybold-Potter (Canada) Ltd., Toronto, Montreal • *Factories:* Cleveland, Dayton

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Copyrighted, 1941, The Inland Printer Company.



the **NAME** *helps you land the job . . .*
the **PAPER** *helps you keep the customer!*



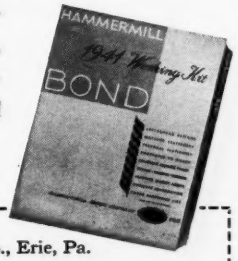
"Hammermill Bond, eh? Now that's a paper I know! O.K., the job is yours!"

▶ It's easier to get orders when you quote jobs on Hammermill Bond. Because here is one name that all of your customers know. For almost thirty years Hammermill Bond has been advertised to buyers of printing. The result is that today it is the best known name in paper—the name that will help you land the job.

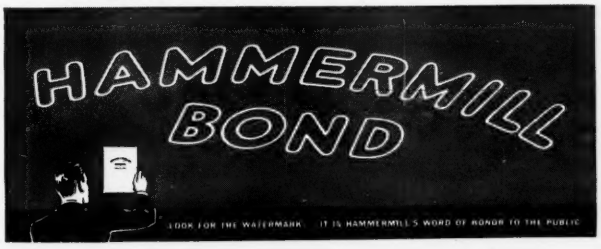
• • •

"Jim, those letterheads were fine. Here's my order for another lot. On Hammermill Bond, of course!"

▶ When you send out a job on Hammermill Bond, you put yourself in line for a profitable stream of re-orders. There's no secret to these extra profits! It's simply that Hammermill Bond *pleases* the customer. Just as it performs well on the press, Hammermill Bond also performs well in the customer's office. It's easy to write on. It erases neatly without scuffing. It stands up under handling. And it gives him a quality paper of which he's always proud. So for profitable repeat orders, suggest Hammermill Bond!



EVERY PROSPECT has his own printing problem. Don't just *talk* the answer. Show it, prove it . . . with the new Working Kit of Hammermill Bond. Suggests ideas for letterheads, and how to design up-to-date printed forms. Mail coupon for your copy now!



Send for it!

Hammermill Paper Co., Erie, Pa.

Gentlemen: Please send me the Working Kit of Hammermill Bond.

Name_____

Position_____ IP–MAR.

(*Please attach to your* business *letterhead*)

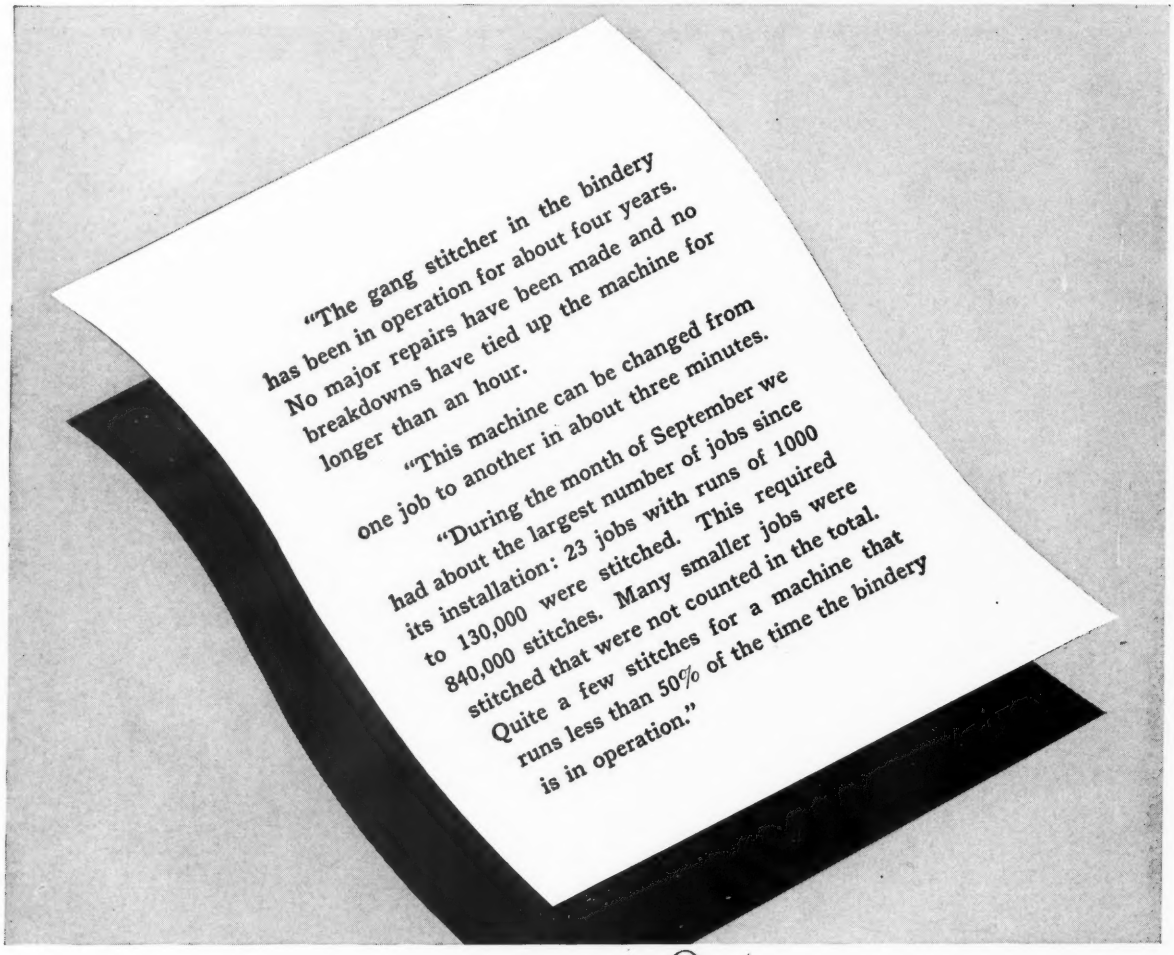


"Quick Getaway"

Will increase your profits by time saved with the Kluge Automatic Press

BRANDTJEN & KLUGE · INC.
MANUFACTURERS · SAINT PAUL, MINNESOTA

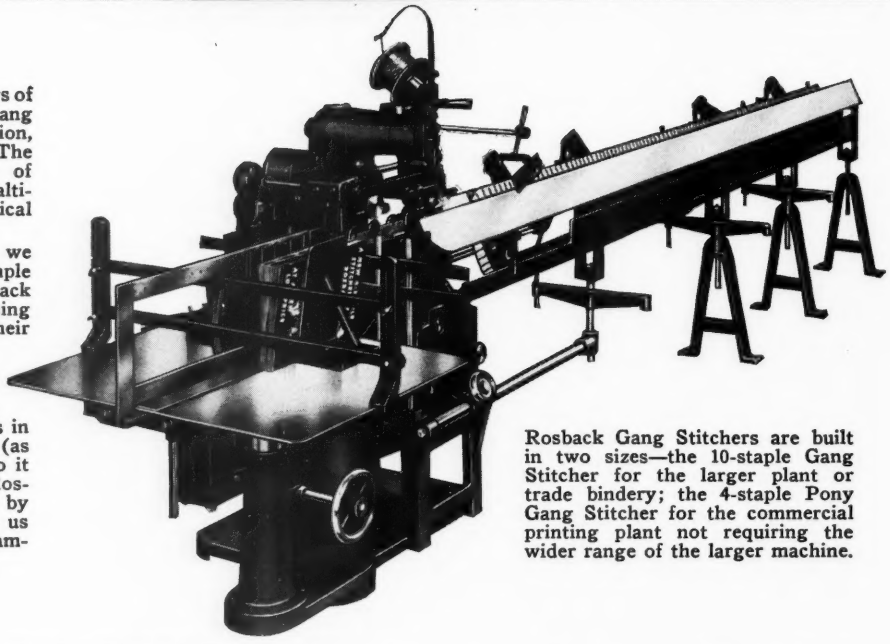

A Red Buoy to Starboard
. . . marks the right hand limit of the channel inside which a pilot must hold the craft he is steering. Business, too, must be kept in the right channels if each of the office and factory forms which guide it is assured instant recognition through color . . . by producing "its own identifying shade of
14 SPARKLING COLORS and a DISTINCTIVE WHITE for letterheads and business forms.
★
You'll find plenty of color in HOWARD MIMEOGRAPH and HOWARD LEDGER, too.
HOWARD BOND
The nation's business paper



The above statement refers of course to the Rosback Gang Stitcher—a direct quotation, by permission, from The Kalends, house organ of Waverly Press, Inc., Baltimore, publishers of technical and scientific literature.

Better than anything we might say it states the simple facts concerning Rosback Gang Stitchers — convincing evidence concerning their productive capacity, economical operation and all-around dependability.

If your saddle stitching is in runs of 1000 to 130,000 (as quoted above) you can do it to better advantage on a Rosback Gang Stitcher than by any other method. Write us for information sending samples of your work.



Rosback Gang Stitchers are built in two sizes—the 10-staple Gang Stitcher for the larger plant or trade bindery; the 4-staple Pony Gang Stitcher for the commercial printing plant not requiring the wider range of the larger machine.

F. P. ROSBACK COMPANY Benton Harbor, Michigan

World's Largest Manufacturers of Perforators, Stitchers and Paper Punching and Drilling Machinery

PROGRESS IS MADE—



by wise management and efficient presses...

GO into today's progressive pressrooms. See there the latest equipment efficiently busy — certainly a sign of modern management. Capable management and efficient equipment are inseparable partners. One must have the other for fullest success.

Information on any one or more Miller Automatics, in sheet sizes from 13 x 20 to 40 x 52, gladly given to reputable firms, on request.

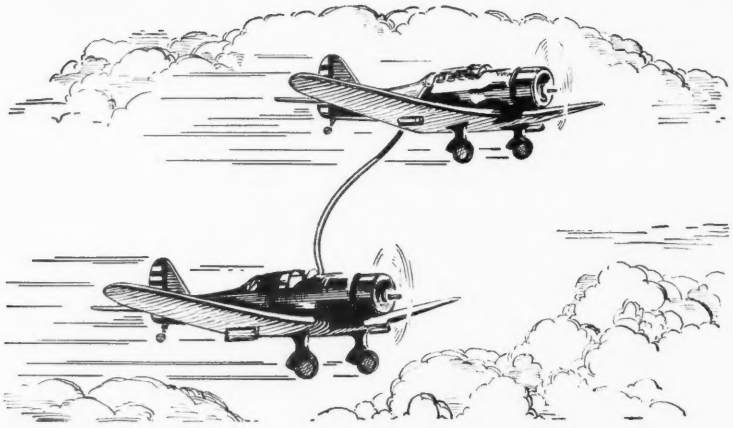
"MORE SALES FROM MODERN PRINTING" is a new portfolio demonstrating the practical versatility of modern letterpress — a wide range of profitable printing done every day on modern Miller Automatics. Any representative, branch office or agent of this Company will be glad to show the portfolio.

Twenty prominent users of five or more Miller Automatics, who last year installed additional units

Art Color Printing Company, Dunellen
Cornelius Printing Co., Indianapolis
R. R. Donnelley & Sons Co., Chicago
Forbes Lithograph Mfg. Co., Chelsea
C. H. Forsman Company, New York
Franklin Printing Company, Philadelphia
General Manifold and Printing Co., Franklin
Judd and Detweiler, Inc., Washington, D. C.
Manz Corporation, Chicago
McCall Corporation, Dayton
Ogden Printing Co., Inc., New York
Reynolds & Reynolds Co., Dayton
Toby Rubovits, Inc., Chicago
Runge Press Limited, Ottawa
U. S. Gov't Printing Office, Washington, D. C.
U. S. Printing & Lithograph Co., Cincinnati
Universal Match Division, St. Louis
Webb Publishing Company, St. Paul
Western Tablet & Stationery Co., St. Joseph
Wheeler-Van Label Company, Grand Rapids

miller

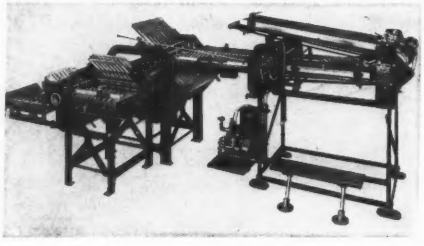
MILLER PRINTING MACHINERY CO., PITTSBURGH, PA. *World's largest exclusive manufacturer of automatic cylinder presses*



Never a Stop for "Refueling"

Remember... those much publicized endurance flights of a few years ago? Refueling while in flight? Never a stop as long as motors and human endurance withstood the grueling test.

Non-Stop Reloading is one of the reasons why CLEVELAND FOLDERS give such high hourly output.



NEVER A STOP FOR RELOADING THE MODEL "DOUBLE-O" CLEVELAND WITH CONTINUOUS AIR WHEEL FEEDER

... First in production
... First in durability
... First in versatility
... First in operating conveniences
... First in investment value
... And First choice of the country's leading printers and binders.

The "DOUBLE-O" folds, slits, scores, pastes, perforates ... handles 96% of the variety of direct mail printing produced ... is the one indispensable folder in every well equipped printing plant. Send for new, fully illustrated circular.

CONTINUOUS FEEDING increases the number of folded sheets as much as 25 to 35% over stop-and-start feeding. **CLEVELAND** high speeds, with no time lost for reloading, give you the extra folded sheets per hour that make **CLEVELANDS** the most productive and profitable folders available.

Of all commercial folders, **CLEVELANDS** alone are supplied with the **CONTINUOUS TYPE AIR WHEEL FEEDER.** Its advantages are now so widely recognized that during the past year over 95% of all **CLEVELAND** folders installed were equipped with the **CONTINUOUS AIR WHEEL FEEDER.**

This is only one of the reasons why you cannot afford not to **LOOK AT A CLEVELAND** before investing in any folding machine.

...And while you are at it, you will discover many other *exclusive,* time-and-money-saving **CLEVELAND** features.

Dexter Folder Company, Pearl River, New York

NEW YORK, 330 West 42nd Street · CHICAGO, 117 West Harrison Street · PHILADELPHIA, Fifth and Chestnut Streets · BOSTON, 185 Summer Street
CLEVELAND, 2391 Fenwood Road · ST. LOUIS, 2082 Railway Exchange Building · DALLAS, J. F. Carter, 5241 Bonita Avenue · SAN FRANCISCO, LOS ANGELES, SEATTLE, Harry W. Brintnall Co. · ATLANTA, Dodson Printers Supply Co., 231 Pryor St., S.W. · DENVER, A. E. Heinson, 1441-47 Blake St.

Sloan Pokey uses a 25-watt light in his press room



Fluorescent lighting? Sloan Pokey will have no part of it. He says, "What was good enough for my father is good enough for me." Confidentially, Mr. Pokey can hardly afford a 25-watt light. He's the guy who has shouted, "I can do it cheaper" so many times that printing buyers refuse to let him run even a simple office form.

In the press rooms of successful printers, fluorescent lighting is as common as ink. There, it increases efficiency and helps maintain quality. And that's the basis on which progressive printers sell, *quality,* rather than price. They—like intelligent buyers—frown on the nefarious activities of poor, misguided Sloan Pokey.

Permanized Papers can help you get over on the *quality* side . . . or, if you're already there, can entrench you more firmly. Here's how: The Letterhead Clinic will scientifically analyze and rate letterheads, sketches or layouts *without* obligation. Want to know more about it? Then just ask for our *free* booklet, "Seven years of Prestige Building". Write WHITING-PLOVER PAPER COMPANY, 2 Whiting Road, Stevens Point, Wisconsin today.

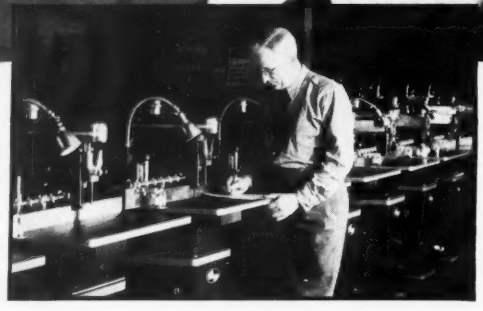
Permanized Papers

RAG-CONTENT

WATCH PRINTERS' INK MONTHLY FOR A CAMPAIGN THAT'S HELPING YOU!

OK IS A BIG WORD TO HIM





To Mr. Gylleck, **OK** is the most important word in the dictionary. As chief inspection engineer, he uses it many times each day to signify his approval of Challenge products as they come off the assembly line. Yet he never says "OK" unless he means it—never passes anything, unless it's 100% O. K. That's his job—to make sure that every machine, every piece of equipment is thoroughly inspected and tested before shipment . . . that it has no flaws in workmanship or materials . . . that it's in perfect running order.

Mr. Gylleck, like most Challenge executives, has been with the company a long time. He joined this organization 23 years ago; and during his tenure as chief inspection engineer, has put his O. K. on hundreds of machines and thousands of pieces of equipment. But he always says "NO" to those that do not measure up to Challenge standards of quality in every respect! Through his vigilance, Challenge products come to you in first-class condition, ready for years of dependable service.

THE CHALLENGE MACHINERY COMPANY

Main Office and Factory:— Challenge **Grand Haven, Michigan**

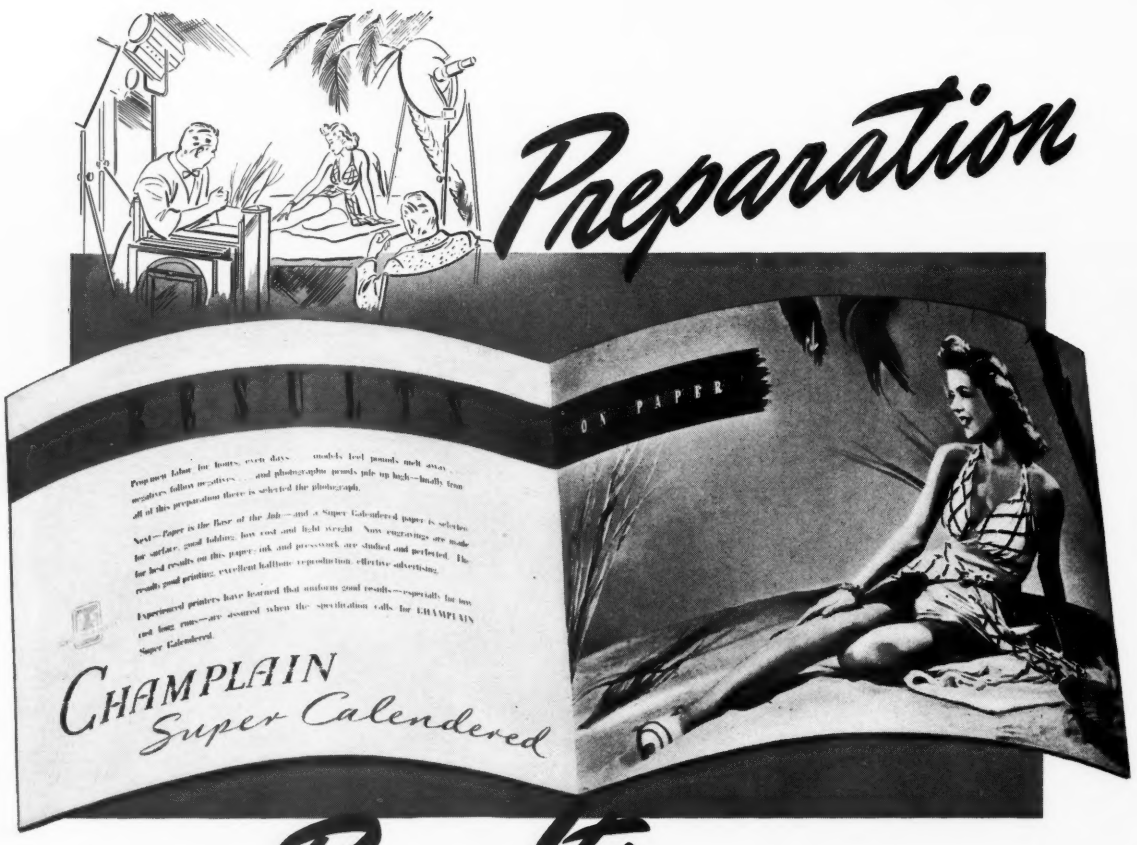
EASTERN SALES OFFICE:—**50 CHURCH STREET, NEW YORK**



Life...*can't be all play*

Life can't be all play. Most of us wouldn't want it to be that way. But who is there among us who doesn't want some play—or at least the feeling of freedom to play. Printing is a business of immense and painstaking detail. One single serious slip or failure and the job is spoiled. Imperfect or inferior paper is one fruitful source of printers' griefs. Why not do as so many experienced printers have done? Concentrate on Buckeye Cover and take no chances of paper trouble. It is so sound and so uniform that you can forget about the paper. The habitual use of Buckeye Cover makes for bigger profits, happier customers and more playtime.

THE BECKETT PAPER COMPANY *MAKERS OF GOOD PAPER IN HAMILTON, OHIO, SINCE 1848*



FOR *Results* ON PAPER

Write, *today*, on your business letterhead for your copy of "Preparation" — a convincing demonstration of the appearance and efficiency of economical CHAMPLAIN *Super Calendered* Paper. Available in white and India in all standard sizes and weights.

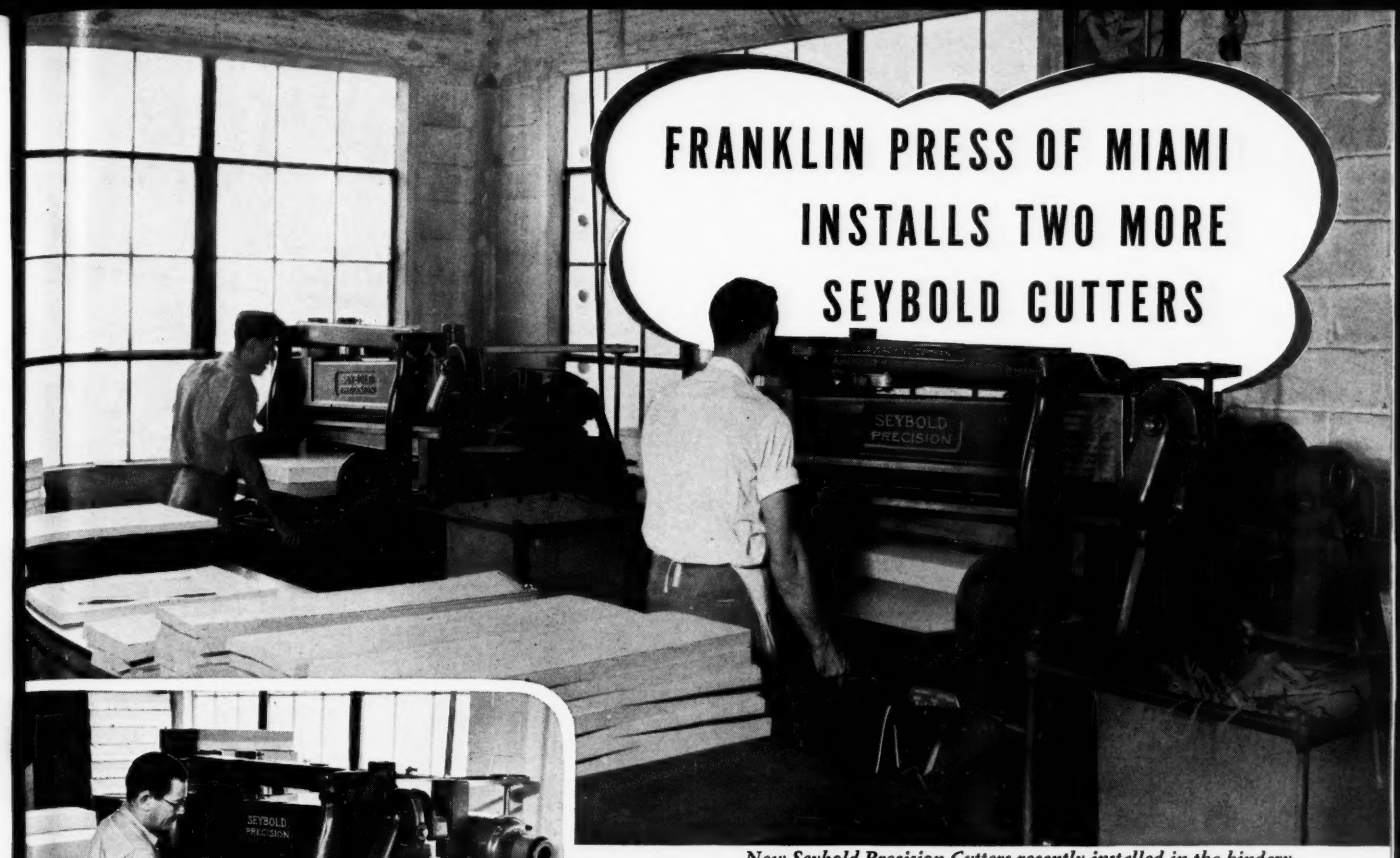
INTERNATIONAL PAPER COMPANY
220 EAST 42nd STREET, NEW YORK, N. Y. · BOSTON · CHICAGO · CLEVELAND

CHAMPLAIN *Super Calendered*

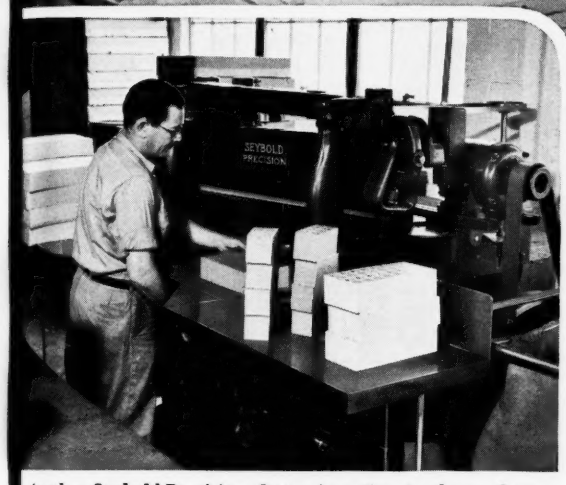
AN INTERNATIONAL PAPER VALUE

Made by the Makers of: ADIRONDACK BOND AND LEDGER · INTERNATIONAL MIMEOSCRIPT · INTERNATIONAL DUPLICATOR · BEESWING MANIFOLD · TICONDEROGA BOOK · TICONDEROGA TEXT · INTERNATIONAL TI-OPAKE CHAMPLAIN BOOK · SARATOGA BOOK · SARATOGA COVER · INTERNATIONAL OFFSET

FRANKLIN PRESS OF MIAMI INSTALLS TWO MORE SEYBOLD CUTTERS



New Seybold-Precision Cutters recently installed in the bindery department of The Franklin Press, Incorporated, Miami, Florida.



Another Seybold-Precision Cutter in action in the stockroom.

Attractive exterior of this progressive printing plant. Two building additions adhere to original plans—methods and equipment are the most modern and efficient.



STRICT ADHERENCE to modern methods of operation explain the rapid growth and success of The Franklin Press, Inc., of Miami, Florida.

Established in 1921, the Company doubled its floor space in 1934 and, five years later, doubled the 1934 total of floor space.

THAT'S GROWTH!

Specializing in high grade pictorial direct-mail advertising and numbered ticket work, The Franklin Press, Inc. use *Seybold Precision Cutters* to maintain hairline accuracy on high speed cutting schedules.

All ticket work must be cut without bow or draw, and with perfectly smooth edges, to assure perfect feeding in modern pari-mutual vending machines.

Note the side tables in the ticket cutting operation illustrated in the photograph at the left. These auxiliary tables enable the operator to keep the proper sequence of numbers and symbols during the exacting operations of cutting and stripping.

Modern Seybold Precision Cutters in YOUR plant get RESULTS that help YOUR PROFITS!

SEYBOLD DIVISION, Harris-Seybold-Potter Company
833 Washington Street • Dayton, Ohio

SEYBOLD SALES AND SERVICE:

NEW YORK: **E. P. Lawson Company, Inc., 426-438 W. 33rd Street**
CHICAGO: **Chas. N. Stevens Co., Inc., 110-116 West Harrison Street**
ATLANTA, GA.: **Harris-Seybold Sales Corp., 120 Spring Street, N.W.**
DAYTON: **Central Sales District, 833 Washington Street**
SAN FRANCISCO, LOS ANGELES, SEATTLE: **Harry W. Brintnall Co.**
TORONTO, MONTREAL: **Harris-Seybold-Potter (Canada) Limited**
LONDON, ENGLAND: **Smyth-Horne, Limited**
LATIN AMERICA AND WEST INDIES: **National Paper & Type Co., Inc.**

SEYBOLD has the edge!

PRECISION PAPER CUTTERS · BOOK TRIMMERS · KNIFE GRINDERS · DIE PRESSES · DRILLS · WIRE STITCHERS

WE BROKE WITH TRADITION....

TRI CLAD INDUCTION MOTOR

Gives extra protection 3 ways



1 *Extra Protection*

AGAINST PHYSICAL DAMAGE

One-piece cast-iron frame and cast-iron end shields protect the vital parts—from external blows, falling objects, or dripping liquids—keep them safe and secure even under slam-bang conditions. The entire stator frame, including integrally cast feet, is built to give all-round strength without excess weight.

BUILT FOR PROTECTION FIRST . . . TO LAST

...TO BUILD THIS NEW MOTOR

2 Extra Protection

AGAINST ELECTRICAL BREAKDOWN

Stator winding of Formex* wire—the toughest magnet wire ever developed—gives extra protection against moisture, oil, abrasion, and heat-aging. New synthetic-resin bonding varnish and Glyptal No. 1201 Red on end windings make a sturdy unit with a durable finish. You get a motor you can count on for continuous service year after year.

*Reg. U.S. Pat. Off.

3 Extra Protection

AGAINST OPERATING WEAR AND TEAR

Sleeve bearings are of new design —have a scientifically determined length and diameter and a method of grooving that assures a continuous oil film over the entire bearing surface. A new and simple ball-bearing mounting assures correct alignment and exclusion of foreign materials—bearings can be cleaned and greased without disassembling.

OUR field studies had shown that, more and more, the requirements of industry were demanding a vastly improved general-purpose motor, and it was apparent that this demanded a radically new approach on the part of the designer. Similarly, design studies showed that only by making a fresh start could full advantage be taken of the materials and methods that were newly available. Only by matching up *all* the new wants and *all* the new ways of doing things, in a supreme effort to make a *long jump* ahead—instead of the traditional *step* ahead—was it possible to achieve the truly modern motor you asked for.

And now you have the Tri-Clad motor—a completely new design. More than 15 important improvements have been built into it. And for the reason that so many major improvements were concentrated in one design, we had to have just that much more assurance that each one was thoroughly practical. Never before, we believe, has the manufacturer required a motor to prove itself so thoroughly in advance of initial sale.

Whatever the task you have for a general-purpose motor —whatever your special concern for appearance, convenience, quietness, *or* protection—you will find that the performance-tested features of the Tri-Clad motor will give you specific benefits on the job. General Electric, Schenectady, N. Y.

Integral-hp sizes up to 20 hp (at 3600 rpm), open and splashproof, are now available. Also capacitor motors up to 5 hp (at 3600 rpm).

GENERAL ELECTRIC

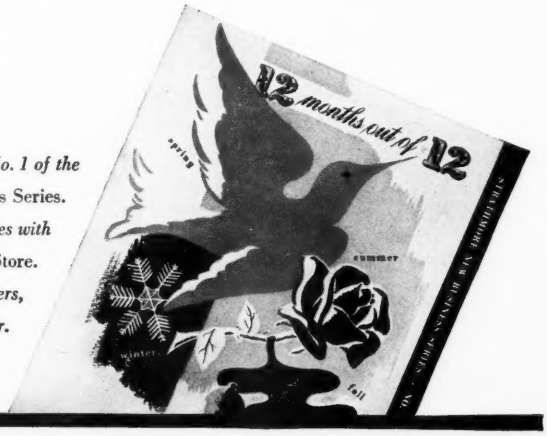
750-37

Announcing...

the Strathmore NEW BUSINESS *series*

A new series of Strathmore mailing pieces designed to help you do a creative job of *selling*, by bringing you *creative ideas* in printing. • A printer who *goes after* new business can *get* new business. He won't wait to be called in on a job... he'll go out and sell *ideas!* • An idea can be made more important to your customers than saving a few dollars. Being out in front with suggestions that sell can be more profitable to you than turning in the lowest bid! • That's the reason for this series. Here are practical pieces, full of ideas, reproducing examples of creative printing in miniature form. They are real selling tools, for you to use in creating more interest... and getting more orders.

Volume I, No. 1 of the
Strathmore New Business Series.
We open the series with
New Business for the Retail Store.
It features suggestions for store folders, which come up every month in the year.



Strathmore Paper Company

WEST SPRINGFIELD, MASSACHUSETTS



"We're averaging 4000 two-color sheets an hour . . . NET"

Wouldn't *you* like to hear *your* foreman make that announcement? Wouldn't that kind of net production make a nice increase in *your* net profits?

Yes, we mean NET production. For Cottrell Claybourn *net* production is actually greater than the *running speed* of an ordinary two-color press. Specifically, the net production figures reported by users range from 3800 to 4200 two-color sheets per hour. And that amount of net production is a lot of profitable printing in any man's plant.

Write for our latest descriptive folder on the Cottrell Claybourn Two-Color Rotary.

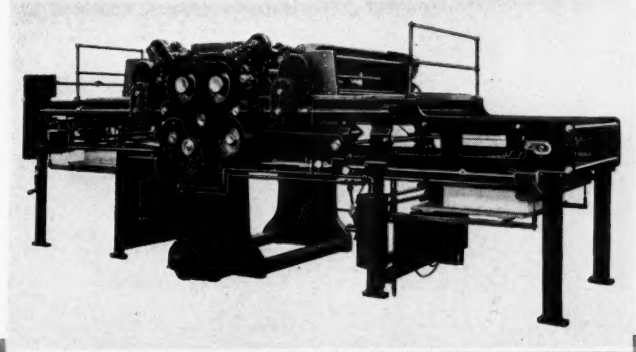
• • •

C. B. Cottrell & Sons Co., Westerly, R. I.

NEW YORK: 25 East 26th Street • CHICAGO: Daily News Building
CLAYBOURN DIVISION: 3713 N. Humboldt Ave., MILWAUKEE, WIS.
SMYTH-HORNE, Ltd., 1-3 Baldwins Pl., Gray's Inn Road, LONDON, E. C. 1

Cottrell

COTTRELL CLAYBOURN TWO-COLOR ROTARY PRESS



The Cottrell Claybourn Two-Color Rotary is made in three sizes . . . 29¼x45, 36x48, and 40x59.

Orchids to PATAWITE from—





PRINTER

It is a clean sheet—free from pin holes and imperfections. It prints beautifully. Lies flat on the press—delivers smoothly.



OFFICE-MANAGER

It makes office and departmental forms that are efficient and sturdy. Stands plenty of rough handling.



ADVERTISING MANAGER

Advertising circulars and broadsides printed on Patawite get attention. Striking color effects are obtained. Elaborate jobs can be produced on limited budgets.



STENOGRAPHER

It gives clear, legible copies down to the last sheet. It erases exceptionally well. It's a joy to work with. And Boss won't say, "Better type those bottom sheets over again!"



MAIL CLERK

The volume of air-mail letters is growing steadily, and Patawite stationery cuts the cost on stamps.



PURCHASING AGENT

It is high in quality, low in cost. Has everything it takes to make a purchasing agent happy.



Yes, Patawite 9 lb. Manifold really has extra quality. You'll see this for yourself when you examine it closely. Note its clean, uniform surface. Test its strength. These extra points of quality are due to the fact that Patawite is made by experts on precision paper machines!

PATAWITE

REG. U. S. PAT. OFF.

9 lb. Manifold

Patawite 9 lb. Manifold is unwatermarked and unglazed, and is available in canary, goldenrod, pink, green, blue, white. It is furnished in cut sheets of standard sizes, packaged in convenient units. Ask the distributor in your territory for the Patawite 9 lb. Manifold sample booklet and prices.

DISTRIBUTORS

CONNECTICUT:
Henry Lindenmeyr & Sons, Hartford

WASHINGTON, D. C.:
R. P. Andrews Paper Company

ILLINOIS:
Bradner Smith & Company, Chicago

INDIANA:
Crescent Paper Company, Indianapolis

LOUISIANA:
United Paper Company, New Orleans

MARYLAND:
The Whitaker Paper Company, Baltimore

MASSACHUSETTS:
Stimpson & Co., Inc., Boston

MINNESOTA:
The John Leslie Paper Company, Minneapolis

NEW JERSEY:
Henry Lindenmeyr & Sons, Newark

NEW YORK:
Herrmann Paper Co., Inc., New York City
Henry Lindenmeyr & Sons, New York City
Miller & Wright Paper Co., New York City

OHIO:
The Imperial Paper Company, Cincinnati
The Alling & Cory Company Akron and Cleveland
Sterling Paper Company, Columbus
Paper Merchants, Inc., Toledo

PENNSYLVANIA:
Whiting-Patterson Co., Philadelphia
Wilcox-Walter-Furlong Paper Co., Philadelphia
The Alling & Cory Co., Pittsburgh
H. A. Whiteman & Company Wilkes-Barre

TENNESSEE
Bond-Sanders Paper Company, Chattanooga and Nashville

WEST COAST:
Zellerbach Paper Company

Paterson Parchment Paper Company

Bristol, Pennsylvania

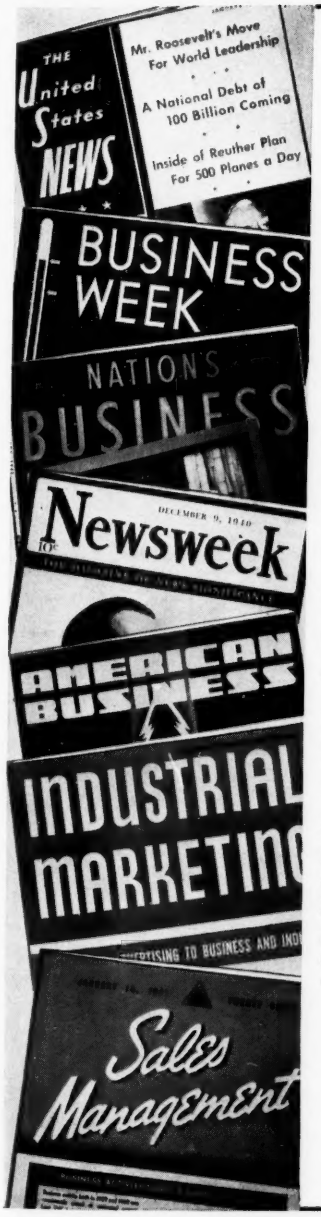
WEST COAST PLANT: 340 BRYANT STREET, SAN FRANCISCO, CALIFORNIA
BRANCH OFFICES: 120 BROADWAY, NEW YORK • 111 WEST WASHINGTON STREET, CHICAGO



BROADCASTING THE BIG NEWS OF THE PAPER INDUSTRY

The magazines below carry one million selling messages monthly on *Levelcoat** papers. Printers everywhere are discovering how these papers differ from all others. A *new patented coating process* produces the super-smooth printing surface of *Levelcoat* papers, making them ideal for quality printing. Printers as well as their customers are amazed by the fine results obtainable. Prove it yourself. Use *Levelcoat* papers: Trufect*, Kimfect*, and Multifect*.

*TRADE MARK



"SMOOTH AS STILL WATER"

*Levelcoat**

Fully Coated Printing Papers

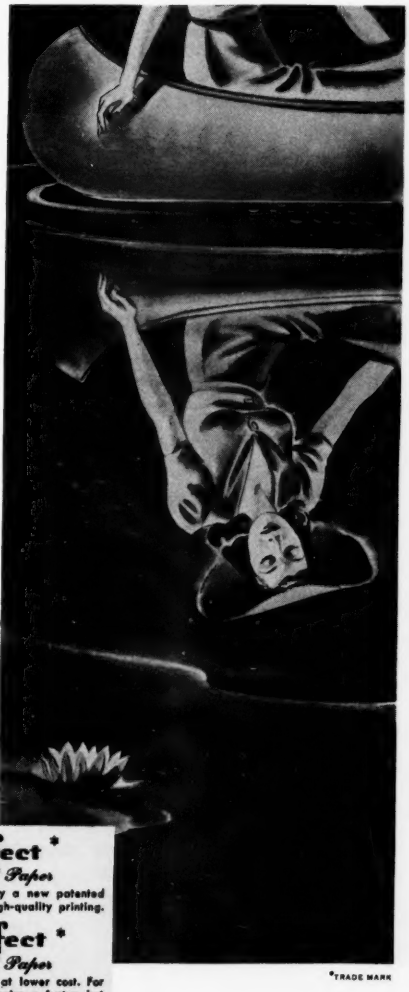
Providing all the beauty of costly printing papers at the price of ordinary paper!

NEW this year, *Levelcoat** printing papers already are making a thrilling new chapter in the history of printing art. *Levelcoat* papers present an entirely different formula printing surface, beautiful, super-smooth, rich appearing — specifically perfected for fine-screen half-tone and brilliant color work. *Levelcoat* papers help make printed pieces wake up and sell! But that's not all —

Advertisers who have been paying a premium for superior printing results can make important savings at *no sacrifice of quality* by specifying *Levelcoat* papers because *Levelcoat* provides *all the beauty of costly printing papers at the price of ordinary paper.*

On the other hand, if you have a small budget for printing which has limited you to not-so-good appearing catalogs, circulars and brochures, you now can step-up to *Levelcoat* quality paper at little, if any, extra cost, and benefit by a mighty respectable job!

Seeing is believing . . . Write Kimberly-Clark for proofs of *printed results* on *Levelcoat* papers—results heretofore obtainable only with high-cost printing papers. You'll agree, these new-type papers do most for the money! They are available through your paper merchant. If you prefer, inquire direct.



Trufect* *Levelcoat Paper*
Made super-smooth by a new patented coating process for high-quality printing.

Kimfect* *Levelcoat Paper*
Companion to Trufect at lower cost. For use where quality remains a factor, but less exacting printed results demanded.

Multifect* *Levelcoat Paper*
Where economy counts in volume printing, this grade does a splendid job.

*TRADE MARK

KIMBERLY-CLARK CORPORATION · Established 1872 · **NEENAH, WISCONSIN**
NEW YORK—122 East 42nd Street · CHICAGO—8 South Michigan Avenue · LOS ANGELES—510 West Sixth Street



Our Laurels -are a Bed of Cactus

We can't rest on them. We have to keep continually on the jump in order to prepare rollers to meet your immediate requirements.

TOOL-UP FOR TOMORROW!

You have to hold your own in the competitive market of printing and lithography. The new things demanded of you in 1941 will tax your ingenuity and your plant equipment.

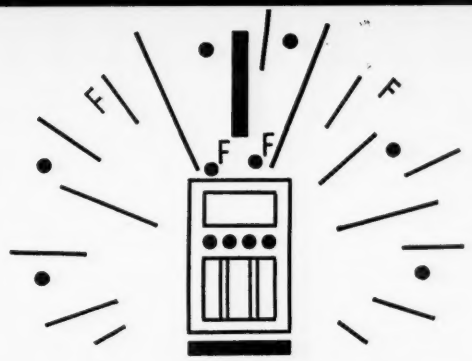
New inks, new presses, new processes—you'll need to know about the new roller materials, improvements in old materials, roller developments soon to be released—all designed to equip your plant properly for trouble-free and uniform presswork.

You will be looking over your rollers to see if they will meet your needs. If you are wondering whether you have the best roller equipment possible—check with Ideal!

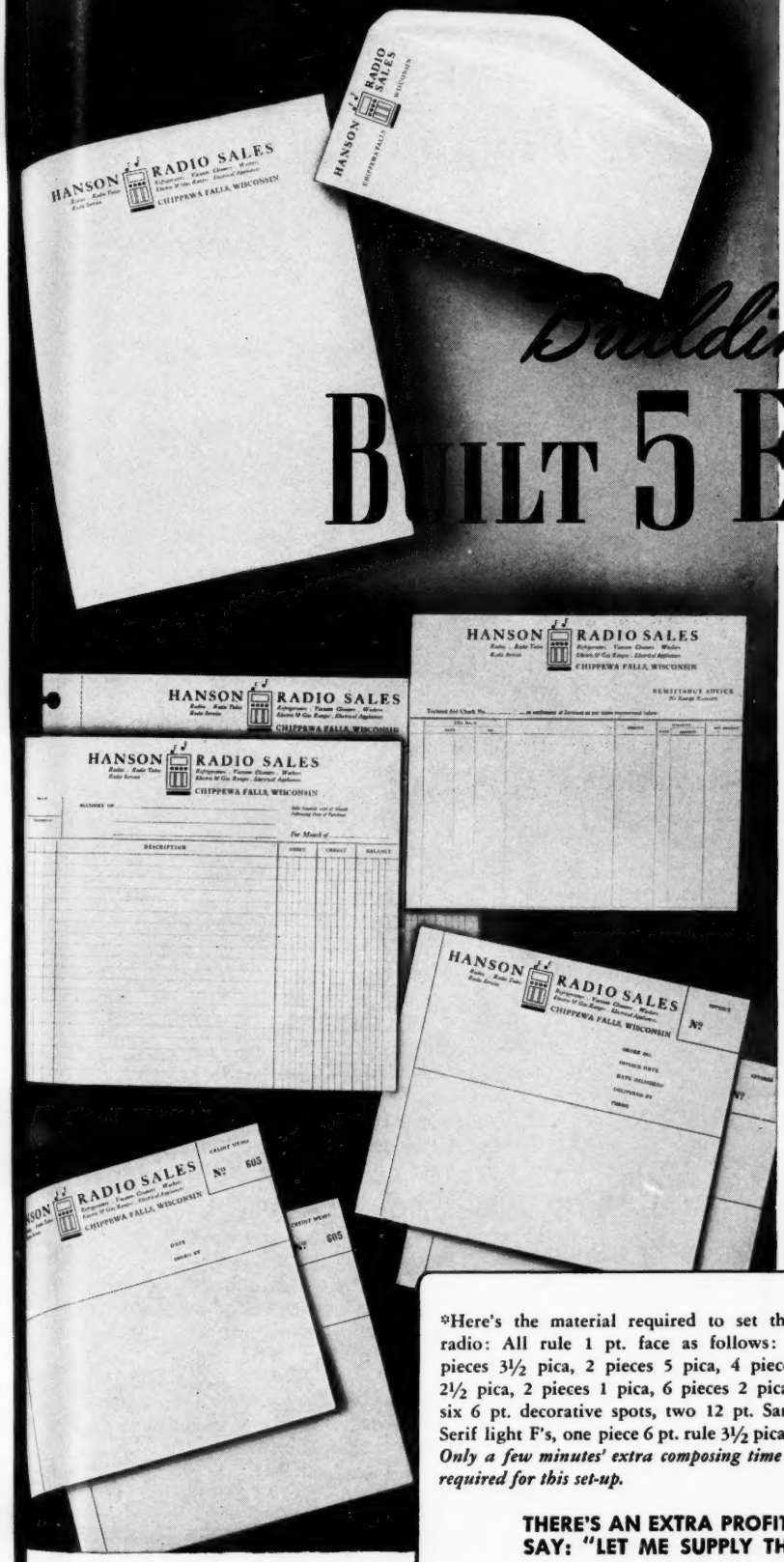
Have you heard about the Ideal Durotype distributor roller? It's made of vulcanized oils. Four times as strong as the original Ideal distributing rollers. Accurately lathe-ground, it remains the same diameter throughout its life. Not affected by weather in any way. An all-year distributing roller that has a special affinity for inks. Why not give it a trial?

IDEAL ROLLER & MANUFACTURING CO.

CHICAGO, ILLINOIS *Branch sales offices located in principal cities* LONG ISLAND CITY, N.Y.



*Building this Radio** BUILT 5 EXTRA JOBS



Building a radio isn't a regular part of a printer's job—but that's what this printer did when bidding on an envelope corner card. He built the radio out of materials in his regular type cases* and got the order for envelopes—and 5 extra jobs to go with them!

You can design attractive corner cards from types and characters right at hand. This *extra* service—taking only a few additional minutes of composing time—puts teeth into your selling.

Start with envelopes, and watch it grow from there . . . envelopes to letterheads to invoices to statements and other forms. That's what we mean by "lifting your bid out of competition."

Send the coupon today for a sample set featuring this radio job and other illustrative corner cards on U. S. E. MONO-OUTLOOK Envelopes, a line that affords special opportunities for extra sales at this season.

*Here's the material required to set this radio: All rule 1 pt. face as follows: 2 pieces 3½ pica, 2 pieces 5 pica, 4 pieces 2½ pica, 2 pieces 1 pica, 6 pieces 2 pica; six 6 pt. decorative spots, two 12 pt. Sans Serif light F's, one piece 6 pt. rule 3½ picas. ***Only a few minutes' extra composing time is required for this set-up.***

FREE Practical sample sets showing how printers can make their type cases earn *extra* money. NOTE: Please send us some of *your* envelope samples—we'd like to include them in future bulletins.



THERE'S AN EXTRA PROFIT FOR YOU WHEN YOU SAY: "LET ME SUPPLY THE ENVELOPES, TOO!"

United States Envelope Company

General Offices USE *Springfield, Mass.*

MANUFACTURING DIVISIONS···· 5 SALES-SERVICE OFFICES

U. S. ENVELOPE CO., Dept. 114, Springfield, Mass.

Please send me FREE your new sample set showing how to design effective corner cards, and put my name on your list to receive future suggestions for lifting envelope business out of competition.

*Firm Name*_____

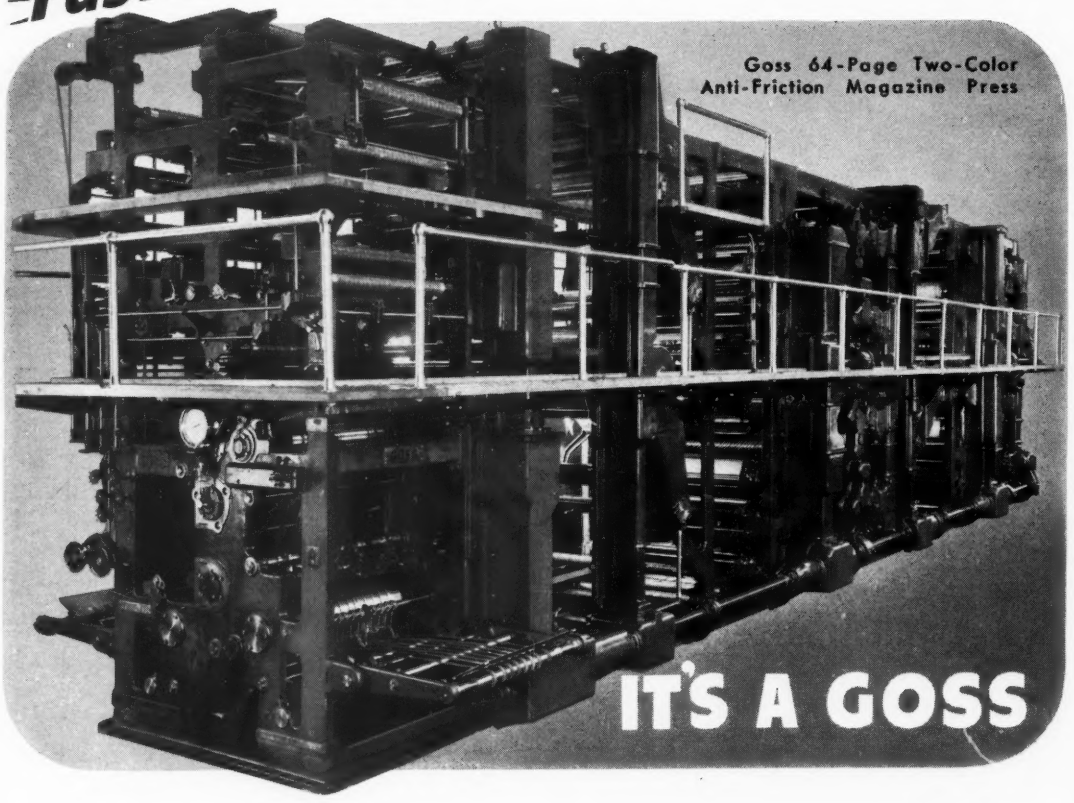
*Address*_____

*Attention of*_____

*My Paper Merchant or Envelope Supplier is*_____

(This offer is limited to the United States)

Fastest Magazine Press Ever Built!



20,000 Cylinder Revolutions per Hour . . . GUARANTEED !

● To meet the demand for faster magazine production, Goss has developed this super-speed, anti-friction press that enables publishers to cut press time and observe later deadlines for both editorial and advertising copy.

The design of this press permits high speed production while maintaining the highest standards of printing from web rotary presses. Anti-friction bearings are used wherever practical throughout the press. Plate, impression, and folding cylinders are mounted in pre-loaded precision roller bearings, designed to take the thrust load from the driving gears and definitely locate the cylinder in a fixed running position.

Plate and impression cylinders are solid steel forgings. The inking carriages are movable, and all rollers are ball bearing. Roller adjustments are handled from outside the press. The press is equipped with oil-tight guards and circulating lubricating system.

The Goss Anti-Friction Magazine Press has the latest design pin point and gripper collecting jaw folder, either straight-away or right angle delivery. The folder may be equipped with imprinting device or stitcher mechanism for stapling the finished product.

Investigate the advantages that Goss engineering gives you. Write for complete details and specifications.

THE GOSS PRINTING PRESS CO., 1535 S. PAULINA ST., CHICAGO

NEW YORK: 220 E. Forty-Second Street

SAN FRANCISCO: 407 Call Building

GOSS PRINTING PRESS CO., Ltd., London, Eng.

GOSS

"You don't pound a typewriter all day long without learning something about paper. I've found that no bond can touch Maxwell for inexpensive letterheads and business forms. Carbons beautifully. Erases easily and neatly. And looks like a million!"



ANOTHER FRIEND FOR

MAXWELL

WATERMARKED

BOND

"The boss won't growl about inquiries now. That last mailing swamped us. Maybe it was because the halftones, or whatever you call 'em, looked so swell. And because the colors were so gay. Suppose we'll use Maxwell Offset on everything now."



ANOTHER FRIEND FOR

MAXWELL

TUB-SIZED

OFFSET

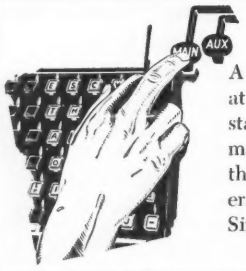
THE MAXWELL PAPER MILLS

ALSO MANUFACTURERS OF MAXWELL MIMEOGRAPH

FRANKLIN, OHIO

BLUE STREAK Mixers Pay Dividends

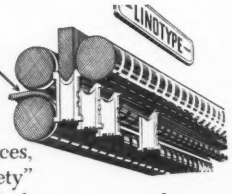
with effortless, speedy operation and a minimum of maintenance. Simplicity of design and construction—easy control of machine adjustments—fast, uncomplicated operation are the foundation of BLUE STREAK LINOTYPES.



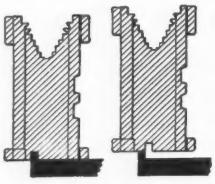
The Key Does It!

A simple light touch of the key, at the right of the keyboard, instantly changes the source of matrices from one magazine to the other. No interruptions of operating tempo with Key-Mixing. Simple, fast, positive!

Automatic Matrix Guard



Impossible to shift if matrices are on the distributor. The feeler bar moves out before each shift. If it touches matrices, it prevents the shift. This "safety" action is entirely automatic. Nothing to remember—*nothing to watch except the copy.*



No Motion to Complicate

If the bridge fits, the matrix goes to one magazine—if it doesn't, it goes to the other. No moving parts to slow down distribution or complicate maintenance. Another example of *Linotype Simplicity!*

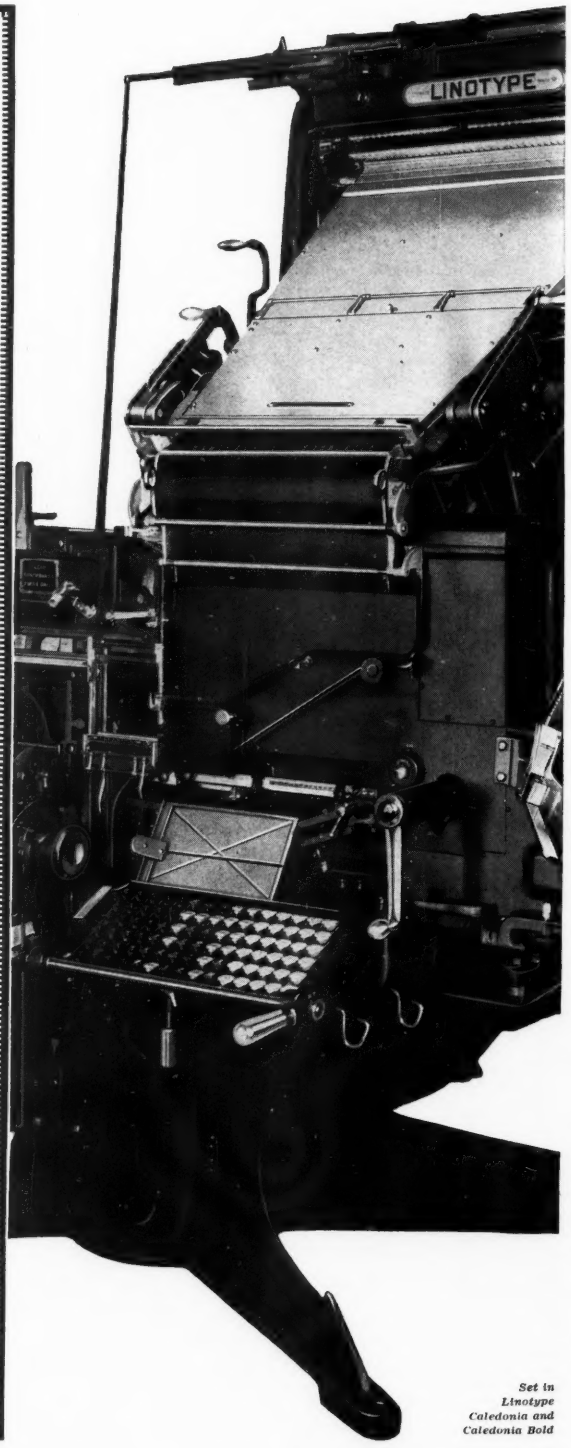
One-Turn Shift



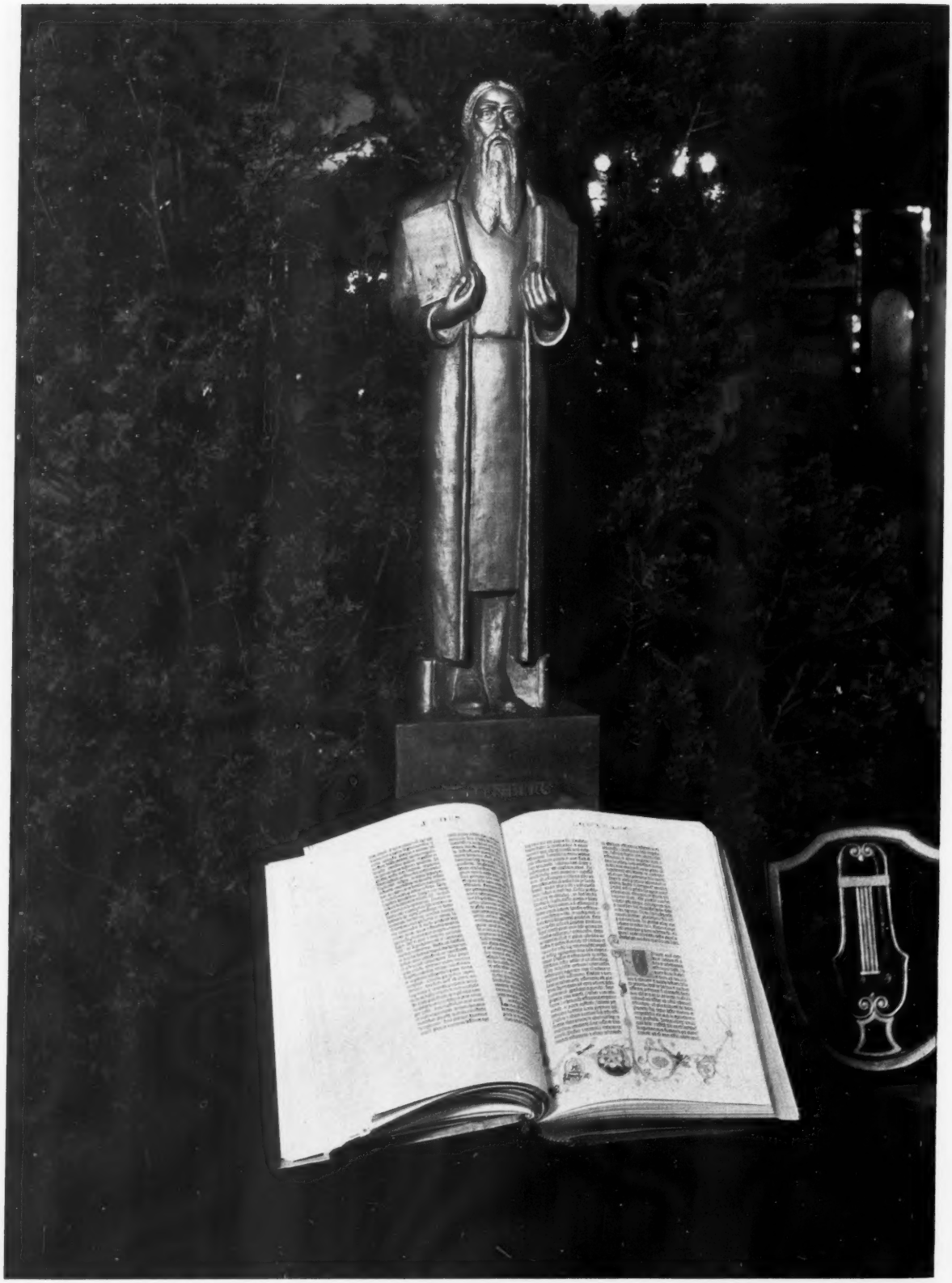
1½ seconds from one pair of magazines to another. Fastest, simplest method of shifting magazines. Counterbalanced elevating shaft makes action effortless. No complications in maintenance or operation. Simple, easy, fast!

THE CHANNEL ENTRANCES never move from their operating position when Linotype magazines are "One-Turn" shifted. No motors—no levers—no complications. Shifting time is cut in half.

• TRADE **LINOTYPE** MARK •



Set in Linotype Caledonia and Caledonia Bold



Central point of interest at the Boston "Printing Week" exhibit was this statue of Johann Gutenberg and a valuable reproduction copy of the original Gutenberg Bible seen in the foreground. The statue stands four feet high and was presented to the Boston Public Library at the conclusion of the exhibit. Displays included priceless relics and working models of historic presses. Photo by Fay Foto Service

THE LEADING BUSINESS AND TECHNICAL JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES

J. L. Frazier, Editor

The Inland Printer

MARCH, 1941
VOL. 106 • NO. 6

Will You Modernize Your Letterpress or Get Into Offset? ★ The good times that now lie just ahead

will pay top profits to those making soundly advised improvements • By F. H. BRANHAM

THERE IS every indication that we are now entering upon the most fateful year in the history of our nation. Just what the remaining months of 1941 hold for printers no one can foresee. That this will be an eventful year none will deny. As time marches on it will be necessary to find solutions for many difficult problems—problems arising from the conditions over which the printer has no control, *yet must surmount.* The actions of the Seventy-seventh Congress will prove of great importance to business. As a result of the armament program the present heavy tax burden is sure to become heavier, while mandatory laws affecting business—including even price control—are, in my opinion, possibilities of the near future.

Prosperity has Returned

On the other hand, it is safe to say that we are also entering upon a period of business prosperity which should last at least two or three years. Be it preparedness, aid-to-Britain, or the inevitable outgrowth of our industrial recovery program, matters little. The fact remains that the long-awaited upturn in business has arrived. Prosperity is no longer "just around the corner"—it is here. Printers should take advantage of today's opportunity to recover their losses of past years, and by careful spending and the application of some sound judgment try to bring about a successful adjustment of the many problems of their industry.

One of the most difficult problems every printer must tackle at some stage of his career—*and right now the most urgent*—is adjusting his business to the trend of the times. For instance, there is the problem of equipment. Keen discernment and mental vision will be necessary to avoid errors in adjusting letterpress plants to practical, profitable use for the production of such printing orders as will be obtainable. "Be sure you are right, then go ahead." *But be absolutely sure* before you start.

Replacements are in Order

During the depression period, with approximately two-fifths of the printers of America reportedly earning nothing on their capital, there was no incentive for adding equipment.

The outlook is now quite different. There is increased confidence in the future, and printers are once more planning ahead. It will be necessary to replace the worn-out and obsolete equipment, or to add all-automatic, modern, high-speed press units to their present out-of-date or semi-modern facilities.

'Tis here I sense danger. Nothing is more essential to the success of a printing business than modern press-room equipment. However, right now there exists in the minds of quite a few printers a sort of fear that letterpress is being supplanted by offset. There is absolutely no proof, however, to support such fears. It may surprise you to know that, according to C. A. Herbig, in the January issue of the *Photo-Engravers Bulletin,* "Ninety per cent of all printing and publishing is letterpress printed, with illustrations photoengraved." The report of the Department of Commerce, Census of Manufactures 1937-39, confirms this.

"What, then," you say, "has happened to our letterpress volume?"

There are three contributing factors to the falling off in letterpress volume during the past few years:

(1) For more than a decade all business has struggled to free itself from the worst depression the world has known. The printing industry has taken its loss along with other industries.

(2) As I have stated many times, the tax-paying commercial printers have in recent years lost thousands of dollars—and possibly millions—in work which has gone to the Government Printing Office and to its field branches.

Offset is no Trade Bandit

(3) The ever-increasing number of private plants of other industries, together with state, county, and city school plants, accounts for the balance of the loss sustained by commercial printers.

There's no point in dodging facts or in blaming offset for letterpress losses when all should know they have been due, primarily, to these three disturbing factors.

I want to emphasize that danger lurks in the misapprehensions found in many medium-sized letterpress

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establishments. Too many are convinced that letterpress is fading out of the picture, that offset is fast replacing it in the commercial field. There is great danger, in my opinion, that some will add offset equipment who should add modern automatic presses for relief printing.

Letterpress Has Advantage

Fortunately for those printers who would keep abreast of the times, equipment manufacturers have anticipated requirements. While the printing industry was struggling to keep out of the red throughout depression years, these manufacturers were forging ahead. As a result, their engineering experts developed and perfected equipment which far surpasses anything their inventive genius had previously conceived. This being the fact, letterpress is today the process which, more than ever before, is best adapted to the greatest number of printing orders.

One can understand how it might prove profitable for a large printing or publishing house, with typesetting machines, a photoengraving department, an electrotyping department, bindery, *et cetera,* to add an offset department. That would give such a plant greater flexibility, and a generally more complete service. Such plants can maintain art departments, copy-writing departments, and a staff of salesmen capable of selling a complete service. To them, adding offset would simply mean another department. As a rule, too, these larger establishments have the capital with which to expand.

Adding Offset Is Costly

My concern is for the medium-sized and small letterpress establishments with limited capital which must decide between adding an offset department or installing modern letterpress equipment. Should they decide to add offset, their first outlay is for a new kind of press which calls for camera and platemaking equipment, a darkroom and darkroom equipment, and special lighting. If they expect to compete with first-class photolithographers or the existing combination plants, they should employ an artist, a combination camera-man and platemaker, and a competent pressman.

Yes, I have heard men say, "I will not need camera and platemaking equipment or an artist; artwork and plates can be bought outside." True, they can be. But such a plan, to my knowledge, has never proved successful. If the business continues to function, both departments are eventually added. I have known instances where the projects were abandoned—either because of *the high cost of efficient workmen,* failure to produce good work *because of low-priced, inefficient workmen,* or of failure to sell sufficient of this work to make it profitable.

Price Cutters Hurt Offset

It is not my purpose to discredit offset or to discount the judgment of printers who, in the hope of overcoming cut-price competition, are leaning toward the installation of offset equipment. Many are men of experience who have been successful in the letterpress field. Nevertheless, ill counsel has misled many great men when no bad design was implied.

Proprietors of letterpress plants who listen to such counsel are in danger of making mistakes in the adjustment of their equipment. Proof of the error in such counsel may be had by attending conventions of the National Association of Photolithographers. At a recent meeting of a group of combination letterpress-offset plant owners the unanimous opinion was that competition and price-cutting *in the offset field* had become a serious threat to the combined industry. Obviously, the addition of an offset department will not solve the price problem.

As compared with letterpress, the range of offset is limited. Letterpress will handle profitably "run-of-the-hook" jobs—*offset will not.* Proprietors should bear this in mind.

Editor's Note

Following publication of an article citing the advantages in economy of offset on certain kinds of work we received hot letters of protest, writers insisting the editor was biased in favor of offset. We have frequently noted the great increase in use of offset, noted its advantages, but have also shown that volume is small in relation to all printing. The accompanying article makes a strong case for letterpress. It demonstrates the editor is unbiased, indeed willing to publish articles of opinion with which he is not entirely in accord when the authors occupy important positions in the industry as does Mr. Branham, who is secretary-manager, Chattanooga Printers Club.

In all fairness, I must admit that there are jobs which are essentially offset. Usual type of bank deposit slip is a good example. A clearly printed copy may be photographed and reproduced any number on a press-size sheet with no expense of composition, of artwork, or of plates, other than the plate that is used on the offset press. These deposit slips are, as a rule, ordered in large quantities. Again, the photolithographer who specializes in this work accumulates other orders of the same kind and runs them in gangs, all on one run, which gives him long runs on his high-speed offset press. Other work could be handled in the same manner, giving the photolithographer an advantage over letterpress on production cost. This advantage must not be overestimated, however.

Only Volume Begets Profit

Such competition as this eventually has its effect on the printer. He is convinced that by adding an offset press he can meet such competition. If he would only realize how much volume is required to make a profit on such work, he might be saved one error. The specialty houses depend on volume. They have numerous representatives required to produce averages to keep their plants moving.

"But," says the prospective offset printer, "I, too, could reach out for volume."

But could he? There is that little matter of capital, you know, and the average small, or the medium-sized printing concern is hardly burdened with surplus cash. If he was prepared to finance such a campaign, he would still find himself facing competition which, according to all reports, is equal to that in the letterpress field, rampant as it is today.

Offset Demand Is Supplied

To get a true perspective, let us analyze the printing industry of a certain city. It has a population of about 150,000 served by sixty commercial printing plants. Only two firms have large cylinder presses. The larger has three hand-fed cylinder presses ranging from 25 by 38 to 38 by 50-inch sheet size; two automatic high-speed cylinder presses accommodating sheets of 19 by 25 inches, and, in addition, has a dozen platen presses both with and without automatic feeders. The third plant is a lithographing plant which has

two offset presses and three platen presses, one having an automatic feeder. The next six plants have nothing larger than pony cylinder presses, hand fed. Each of the next four has one 17 by 22 automatic cylinder press and two or three platen presses. Six plants have nothing larger than 12 by 18 platen presses with automatic feeders and one to two small open platens. I have accounted for only nineteen of the sixty plants. The remaining forty-one are mostly one-press, one-man plants, the proprietor, as a rule, being the one man. A small percentage of these are thrifty and have limited credit; the remainder have no rating whatever.

As to the advisability of any of these adding offset, let us remember that one offset business is already established in this city.

Now, let us analyze another plant which has nothing larger than one hand-fed pony cylinder press, and, in addition, one obsolete automatic feeder. The proprietor has been successful, considering his limited capacity, but, like many other printers, his volume has fallen off considerably. Now he is hoping to solve his problem by adding offset at an approximate cost of $10,000.

Offset Field Is Different

Should he do this he must employ two offset workmen in addition to his letterpress force, adding about $100 a week to his payroll. Next, he must find the business to keep his offset department going.

He must begin to learn his business all over again. The offset process is different: different paper stocks are necessary, different inks, different rollers—everything is different from what he has been used to all these years with letterpress printing.

What will be the result? Will he neglect his letterpress business while seeking offset business, or will he experiment with the latter at the expense of the former? A considerable amount of conflict is sure to enter into a set-up which places a man in competition with himself. Once the die is cast and this man finds himself in the lithographing business, the next logical step is to employ an experienced lithographing salesman, thus divorcing the two processes and requiring each to stand on its own feet. He might otherwise find his letterpress department eventually is carrying the losses of offset, or being drained to make offset profitable.

New Letterpress Costs Less

Suppose, now, that instead of investing $10,000 in offset equipment, this man suddenly decided that by spending the same amount of money and trading in his old equipment he could not only increase his production possibilities threefold, but could also completely modernize his letterpress plant.

That same $10,000 in cash would pay for two modern automatic high-speed cylinder presses, each one of which would accommodate a sheet of paper equal in size to that of his pony cylinder press and the trade-in value of his old equipment would pay for three new platen presses, one completely automatic. By so adjusting his letterpress equipment, he would invest the same amount of capital he plans to put into offset, but would not increase his payroll, as his present organization could handle the modern equipment—and what a contented organization that would be from errand boy up!

Here is how I visualize this plant, adjusted two ways:

THE ONE WAY	THE OTHER WAY
PRESENT EQUIPMENT	**NEW EQUIPMENT**
One obsolete hand-fed pony cylinder press	Two modern automatic, high-speed cylinder presses.....$10,000
One old automatic cylinder press	One all-automatic platen press
One platen press with an obsolete feeder	Two new open platen presses
Two open platen presses	(Allowance for old presses should pay for the three platen presses)
Add to this one offset press and complete equipment.....$10,000	No increase in payroll.
Additional payroll, annually about.....7,500	

Yes, to my mind, the letterpress side of the question is by far the more advantageous.

Almost all manufacturers of offset presses also manufacture letterpress equipment. I believe the manufacturers will agree that 90 per cent of the printing establishments should not reach out into a field which is as highly competitive as is letterpress, and highly specialized, but should devote their time, energy, and surplus capital toward building up the type of business with which they are on entirely familiar ground.

The letterpress industry is in a more favorable situation today than it has been heretofore. Better times are knocking at the door, better presses and equipment are available than was believed possible. Better still, both proprietors and salesmen are better educated in pricing their product. Men who, having at their command accurate schedules, know better how to arrive at a correct advance estimate of work. The modern printing salesman carries a printing price list, just as those selling printing papers and supplies always have.

Let Profits Be Your Guide

Adjust your letterpress equipment to the trend, should it need adjustment. Modernize your pressroom within your means. Seek a firm ground on which to operate. You'll need something solid on which to lean for support as you speed your forward way, and the best support any printer can lean on is *profit.*

Lead Poisoning Research Shows Printers' Health

By HAROLD W. RUF and ELSTON L. BELKNAP

● This article is condensed from the detailed report read before the American Association of Industrial Hygiene, recorded by and reprinted here by permission of *The Journal of Industrial Hygiene and Toxicology*. The report of the entire research study may be obtained by writing to Graphic Arts Association, Milwaukee, Wisconsin. The I.P. digest gives essential facts, leaving out charts and descriptions of methods pursued in making tests, and is about one-tenth the original length

● FOR A HUNDRED years we have accepted the statement that printing is one of the dangerous lead trades. During a discussion by E. G. Meiter, director of the Industrial Hygiene Laboratory, Employers Mutual Liability Insurance Company of Wisconsin, before a group of printers in the Milwaukee area, it was pointed out that a difference of opinion exists as to the extent of the lead hazard in this industry. After the discussion, Dr. Meiter was informed by R. K. Smith, manager of the Graphic Arts Association of Milwaukee, that his association was interested in having a detailed investigation made.

Dr. Meiter invited the Wisconsin State Board of Health and the Wisconsin Industrial Commission to participate in a coöperative study sponsored by the Graphic Arts Association of Milwaukee. Atmospheric lead studies were conducted by Dr. Harold W. Ruf, Industrial Hygiene Unit, the Wisconsin State Board of Health, and ultimately included a total of 161 atmospheric lead determinations made in fourteen plants. The Graphic Arts Association of Milwaukee obtained the services of Dr. E. L. Belknap, nationally recognized authority on clinical lead poisoning, for medical examination.

The men examined were from the same plants where the air analyses had previously been made. The men were selected either because of long employment in the industry or because they worked in certain parts of those plants where air analyses showed the possibility of high lead exposures.

Only those who actually do drossing on pots or who clean plungers are potentially exposed to marked amounts of lead inhalation. Besides this protective concentration of risk, the modern hand composer and printer is trained among other things not to put type into his mouth, cautioned to exercise care in cleaning type cases, and instructed to wash his hands before eating. On the other hand, this division of labor often concentrates the actual risk upon some young or unskilled worker who is given the unsupervised job of cleaning the type cases and linotype plungers, as well as attending the remelt pots. As in other lead trades, it is essential for all to recognize and admit that the point of real hazard is the result of inhalation of lead oxide dust or fumes and not absorption of lead through the hands.

There appear to be four potential sources of atmospheric lead pollution in connection with linotype machines —namely, (a) molten lead in the metal-pot, (b) dust liberated while cleaning plungers, (c) dust dispersed during the removal of dross from the surface of the metal-pot, and (d) dust produced by trimmings being carried about and ground underfoot by persons walking past machines.

The safe limit for atmospheric lead is understood to be the 1.5 milligrams in ten cubic meters of air, as proposed by the United States Public Health Service.

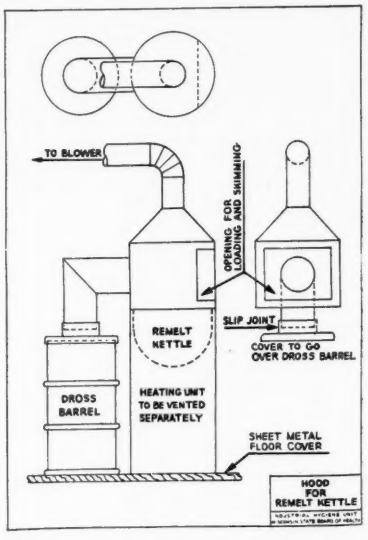
With the exception of those obtained during plunger cleaning and drossing, all air samples collected around the linotype machines were well below the United States Public Health Service toxic limit for lead. The lead content of the air immediately over linotype metal-pots and at the breathing zone of operators, while machines were operating, was not excessive.

While the time required to clean the plunger and remove the dross from the surface of the metal-pots is comparatively short, considerable care should be used in performing these operations. Accumulations at the surface of pots should be agitated as little as possible during removal to prevent dispersion of lead dust.

If plungers are cleaned with a wire brush, the operation should be performed at a location where the dust liberated will not enter workrooms. Employment of enclosed mechanical plunger cleaners materially reduces the amount of lead dust dispersed during this operation. The cleaning of plungers by sudden immersion in cold water liberates the least amount of lead of any of the methods encountered.

The undesirability of working the dross to a powder and thereby subjecting the individual to short but high concentrations of lead is illustrated by the following hypothetical case in which averages from nine tests are used.

Let it be assumed that an errand boy works in a lead-free atmosphere with the exception of the time devoted to cleaning metal-pots. If this individual cleans the metal-pots of four machines by working the dross to a powder, he would be subjected to a concentration of about 500 milligrams of lead to ten cubic meters of air for seventeen minutes each day. On this basis his average daily lead exposure would be equivalent to approximately 18 milligrams of lead to ten cubic meters of air, or twelve times the safe limit.



Plan for remelt kettle connected to dross barrel for reducing lead dust dispersion

If, on the other hand, the dross is removed in the ordinary manner without working it to a powder, he

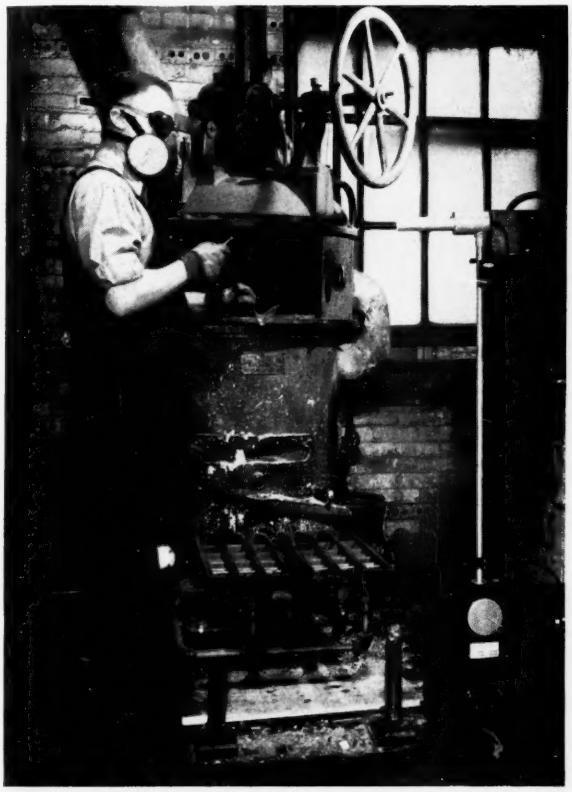
would be subjected to a concentration of 14 milligrams of lead in ten cubic meters of air for five minutes each day. Under these conditions his average daily exposure would be about 0.15 milligrams in ten cubic meters of air, or one-tenth of the maximum limit.

also during the time the powdered dross is carried from the kettle to the dross barrel.

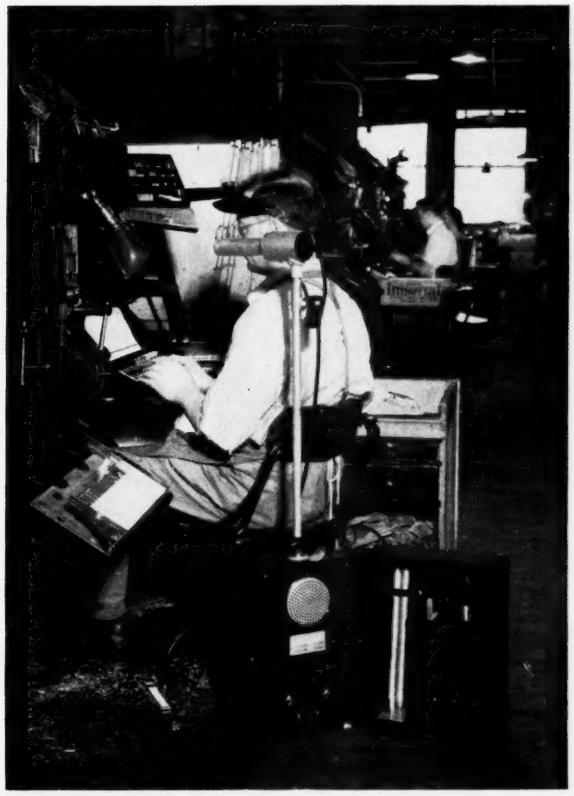
A hood diagram for the simultaneous ventilation of the kettle and dross barrel is shown here, reproduced from the complete report. Notice that the dross barrel is located

bon monoxide. Due to the potential danger of carbon monoxide poisoning, gas-heated metal-pots should be connected to an exhaust system capable of removing these deadly gases.

In making the medical examinations for clinical lead poisoning, Dr. Belknap examined most men twice,



How testing was done at remelt kettle to find lead concentrations



Apparatus set to test lead in air breathed by linotype operators

Twelve air samples were taken for evaluating the atmospheric lead content in monotype rooms, six during the summer and six in the winter.

While some of the air samples collected in the rising air current immediately above monotype metal-pots contained considerable quantities of lead, all samples of the general room atmosphere contained less than 0.7 milligram of lead in ten cubic meters of air. The high lead concentration observed immediately over lead-pots was primarily due to faulty machine adjustment, causing comparatively large particles of molten lead to be thrown into the air.

The dispersion of lead dust into the atmosphere in the vicinity of remelt kettles occurs almost entirely during the cleaning and drossing portion of the remelting cycle. This dust is liberated during stirring and

at the rear of the kettle and is connected to it by a duct. With this arrangement it is possible to transfer dross to the barrel directly through the connecting duct. In this way all the operations to drossing are carried out under the ventilated hood.

The American Gas Association has set standards for carbon monoxide content in the production of combustion of gas burners. This standard specifies a carbon monoxide concentration in air-free stack gas not to exceed 0.04 per cent. By placing the sampling tube of a carbon monoxide indicator directly in the chimneys of burners of twenty-four linotype machines the carbon monoxide content of the stack gases was found to vary from less than the AGA limit to over .015 per cent. Practically all tests made of monotype burner stack gases showed over 0.15 per cent car-

in summer and in winter, to cover any possible variations in ventilation with windows open and closed.

Particular attention was paid to the history of any individual occupational experience and symptoms suggestive of the three types of lead intoxication. The gums, when studied under a hand lens, showed no suspicion of lead absorption in the form of a lead line. Not any of the forty men examined had ever had a real disabling lead colic or other manifestation of lead intoxication, and none has had any symptoms even suggestive of it. This is striking proof that modern printing is not a dangerous trade when considered as a whole.

It does not follow, however, that ordinary precautions are not necessary. Precautions such as washing hands prior to eating should always be rigidly observed.

Banks

THE IDEA FILE

When two printers exchange an idea . . . BOTH HAVE TWO. That's what this section is for. Let's swap money-makers. When you produce a mailing-card, novelty, *anything* that clicks . . . send it to the IDEA FILE!

Production Story

Behind every product is a story of production which is of dollars-and-cents interest to buyers, and, once known, would individualize the manufacturer and his particular line of goods. A series of blotters is an ideal way to tell that story. Such a campaign would be easy to sell since it is economical, and can be broadened or narrowed to cover as many sales points as are of significance in the manufacturing process. Properly illustrated, and with quick-to-read copy, individual blotters are most persuasive. Mailings may be timed to give the series cumulative force.

The standard 9 by 4 blotter is large enough to allow one or more illustrations, yet leave space for enough copy to cover each point. Still, the impression made by each blotter is that of a streamlined message that invites reading. Few advertising mediums can promise such a large proportion of readers to total circulation. Furthermore, blotters not only are read but often stay on the desk for some time.

Mailings may be timed far enough apart to prevent possibility of annoyance, yet arrive often enough to keep the train of thought well coupled together. One week apart would produce proper continuity and would maintain interest. The mailings could continue for several months, if need be, to complete the campaign.

The entire series of blotters could be printed at one time. The number of subjects to include should be decided while keeping in your mind the number of blotters that can be cut and printed without waste. Many or all engravings might easily be shot in groups or as a unit, then mounted separately.

A little planning in advance will enable the printer to run a booklet from the very same form after some adjustment of makeready. Such a production-story booklet is always valuable and its bargain cost gives it extra appeal to a buyer of advertising—an additional justification for putting on the campaign.

Corner Card Display

Some rather worthwhile two-color orders should come from knowledge of a change in ruling about sizes of corner cards. The old familiar rule was that the corner card must not extend more than three and a half inches from the left-hand edge of the envelope. There is a more recent ruling which allows more latitude for lifting direct mail out of the ordinary.

The new postal regulation is that where an envelope is 6 by 10 inches or larger, advertising may be placed anywhere on the face, provided a space 6 by 4 inches is left for the address, return address, postage, and cancellation. The remainder of the surface may be used in any way the advertiser pleases.

This is a little known regulation but has been checked by THE INLAND PRINTER and found to be in full effect. Many users of direct mail would be interested in knowing the fact, and might take some action.

Wall-paper Folders

For a small run of a folder where the buyer wants to use an inexpensive stock but one with novelty, wall-paper is hard to beat. Of course, if a particular section is wanted, it is something of a job to cut sheets of the correct size from the long roll in which wall-paper comes. Still, it often has been done, the finished job justifying the careful work required.

Care must be exercised so pictures or designs on wall-paper will not appear wrong side up or beneath important copy when the job is printed.

Wall-paper is also a good background for tipping on halftone prints. Those having back issues of THE INLAND PRINTER should refer to page 78 of the November, 1937, issue where a prospectus of Middlebury College, Middlebury, Vermont, is described and illustrated. There were sixteen pages in this catalog, the "bled" background for each being a halftone reproduction of wall-paper which served for artwork.

The foregoing was suggested by a French folder announcing a meeting of the Central Illinois Club of Printing House Craftsmen, held at a wall-paper mill. The idea seems equally fine for wall-paper and paint stores. Be sure the design is suitable.

Blotter Reply Card

A slightly new wrinkle to blotter return post cards has been sent to THE INLAND PRINTER by Frank C. Rauchenstein Company, printer of St. Louis. The printing was done on enamel cover stock. This was tipped to the blotter sheet after printing. The printed reverse side of the blotter reply-card form, therefore, is not visible on the under side until peeled off for use, the section being perforated. Glue has been applied along the top and bottom trim edges so the reply section is easy to remove.



This blotter has new approach to blotter advertising replies, described at the right above

How-to-use Booklet

There is more than passing interest in a booklet that will bring comments from all branches of an industry. Such a record has been made by the 32-page "ABC of Spray Painting Equipment" issued by The DeVilbiss Company, Toledo. The idea behind it is applicable to any industry and should be equally successful, if compiled and printed with care.

The DeVilbiss booklet is a broad, general treatment of spray painting equipment: How the various independent units are used with one another, the manner in which the several types of equipment should be installed, used, and taken care of.

The objective of the booklet, as explained to THE INLAND PRINTER, is "to indicate the fundamentals of association, installation, use, and care of elements which make up a so-called spray painting outfit. It is an elementary text on use, acceptable mostly to paint salesmen, and others not actually using or selling such equipment but who must have some knowledge of this mechanism and how it should be used.

"Jobber salesman have used it as a foundation on which to build more practical and complete knowledge of this type of equipment. There has been rather large distribution among institutions for vocational training, and practical painters and finishers. These men in almost every industry have welcomed this simple explanation as a check against methods they are now using in care and operation of their units.

"It is quite likely that the book will be re-issued within a few years. We are quite well satisfied with what has been accomplished and feel that the effort and cost of its preparation have been justified."

The booklet is divided into five sections, a chapter for each part of a spray unit. In each chapter are questions which have been asked of the company and its staff. Rather than dealing with DeVilbiss equipment alone, the answers cover any type of spray unit. It is this latter which has made such demand.

Pages are all profusely illustrated, which is another reason why the booklet is so popular.

Admittedly, it takes a far-sighted executive to see the benefits of printing which has no direct return. The text does not sell the manufacturer's brand of goods. It is designed purely and simply to *help* owners of any spray goods. In doing so, it leaves the user in a frame of mind to buy from DeVilbiss on the next order; it impresses the men who are training for positions in the industry, so that they, too, will be prejudiced for the company which published the booklet. The broadmindedness of the company is decidedly impressive, an effect which is difficult if not impossible to obtain by direct selling—it is a conclusion which the reader must form for himself.

In every industry there is some company which is either outstanding or on the way to becoming so. Those firms can follow DeVilbiss' lead.

It's in the Bag!

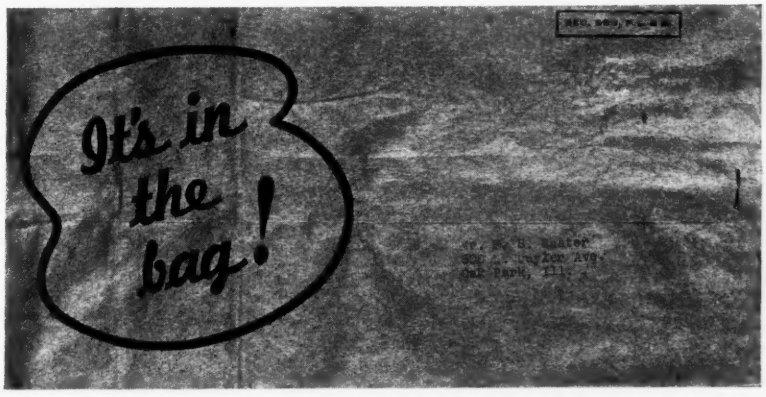
Through the mail came a plain brown flat paper bag. On the left side of the face of that bag is "It's in the bag!" printed in a big red balloon. Who wouldn't tear open the end of the bag where a staple held it shut? Inside, naturally, was the advertising piece, which told what was "in the bag." Try that one where a novelty direct-mail piece might be welcome.

"Schoolboy" Mailing

Plain yellow tablet paper was the basis of a "schoolboy letter" mailing that brought in good results for Commercial Printers, Van Wert, Ohio. The letters carried a handwritten message printed by a zinc etching, and were enclosed in a 6¾ envelope the corner card of which was put on with a rubber stamp. The letter in itself was a negative argument for printing that is truly impressive, and it did a fine selling job.

Sales Follow-up Plan

From "'way down under"—Sydney, Australia—comes an idea that was good enough to bring an order covering the entire island continent. It was considered "an ideal piece of business as there are three satisfied people—the buyer, the printer, and the user." It is adaptable to many industries, but in this case was bought by paint manufacturers from the idea creator, Robert Hay, production manager of Green Press, of Sydney.



Just a plain brown paper bag printed in red and sent through the mail with a printed enclosure, but this is an idea that has more than a little attention value, has it not?

Printing pieces include a special envelope, a form letter, and a pad of printed sheets. These tell the story by themselves.

The envelope reproduces a figure seemingly talking to the reader. The display reads, "Our Service to You." The text continues, "Help yourself to more business by using the enclosed redecorating reminder slips" followed by signature of the paint manufacturers.

Inside is a form letter addressed to "Mr. Decorator" which suggests:

"Without doubt you receive from time to time a reminder from your dentist or other professional that six months or possibly a year has elapsed since you paid him a visit. You have been grateful for this reminder and probably taken advantage of it. Why not apply the same selling principle to your own clientele?

"To facilitate the carrying out of sales promotion of this character, we have pleasure in presenting you with a quantity of attractively printed circulars bound in block form ready for your rubber stamp at the base.

"Try this idea on fifty of your customers through the mail and we feel sure you will be pleased with results

so obtained. Furthermore, a post card to us will bring you further supplies of Reminders if you require these."

The pad is in two colors with the same figure as on the envelope, the display: "A Reminder," and copy:

"Some time ago your property had painting attention. This memo is a reminder that 'Time marches on' and that a survey of your painting and kalsomine needs may be of mutual benefit. Might a suggestion be made to confer on this matter? A letter or 'phone call will meet with prompt attention."

A panel at the side of this above-quoted text explains that the dealer "specializes" in handling products made by the manufacturer.

Any manufacturer of a seasonal item could use an idea of this type. It may be applied to automobile repair service, battery service, or may sell automotive accessories by following up sales of new and used cars. There is appeal in the idea with dealers in men's and women's clothing, shoe stores, and millinery shops. Industrial concerns no doubt would give you the biggest orders.

Small-folder Enlarger

The cover of a recent Lakeside Press (of Chicago) folder is attractive for its artwork and novel typography. Something out of the ordinary awaits the recipient inside. Tipped at the fold of the center spread (11- by 8-inch trim) is a booklet 3½ by 4¼ inches, its cover glued solidly to the larger cover sheet. The small inside covers have blue initials with text in reverse color, type showing white, a fine contrast against the brown-on-white reverse of the outer and larger cover. There are eight pages, all in two colors, in the small booklet.

Here is an idea that would appeal to those who wish to give the impression of a discriminating taste, proving it by their printed advertising. Such a booklet says it subtly but so plainly that it is inescapable. In every town or city of any size there must be several good prospects whose "good taste" has reminder and good will value.

The subject matter is simply an exhibit of American school books. The skill in handling is the real piece of art, and where the printer and his staff have that skill, there are printing buyers ready to use it.

Novel Attention Stunts

A "Wish" blotter illustrated below demonstrates an idea which may be used to lift many an advertising piece from mediocrity to real effectiveness. A short length of red string is tipped from the end of the fish pole to fish in water of illustration. The string is an eye-catcher, the blotter one of those "attention-getting" pieces the advertiser says "is our specialty."

Tipping or otherwise attaching curiosity-arousing objects to printed matter is scarcely new. However, it is a stunt used all too rarely. An example of this is the "penny blotter" used in THE INLAND PRINTER'S typographical contest. Like humor, a stunt must be handled carefully so cleverness of idea will not take attention from the message, which is what counts.

A little ingenuity is all that is needed to apply some stunt idea to some of your prospects' products. For each sales point there is a "natural" which can be tipped to a letter or circular or broadside. For instance, a bit of silk can be attached to bring out the idea of softness. A strand of yarn is good to illustrate the all-wool theme or to call attention to some "yarn" about the product, its manufacturer, or its source. Many firms work to a precision of less than a hair and any barber shop can supply the tipping material, or supplies can be obtained from most novelty shops. Going back to the idea of softness, there is a chance to stick on some cotton.

Hardware stores can supply all types of chains to illustrate a chain of ideas or thoughts or methods or sales pointers. Die-cut black circles help to illustrate "on the spot." An arrow-shaped die-cut piece of paper may be stuck by the tip end to bring out sticking to the point. Silhouettes of the product or parts of it can be die-cut also.

Novelty houses offer such objects as tiny pencils and odd things like the "prizes" we used to find in boxes of nickel confections. These include old shoes, lanterns, battle ships, flags, hats, toys, tricks, and puzzles.

Look to the waste of your customers' factories—something there might be carefully selected to bring out one of the important points in the manufacturing story. Beware of sharpened objects which may make trouble with the postal authorities. Handle with caution anything that smacks of cleverness. From there on, however, the only limit to salable stunt ideas is your imagination and ingenuity.

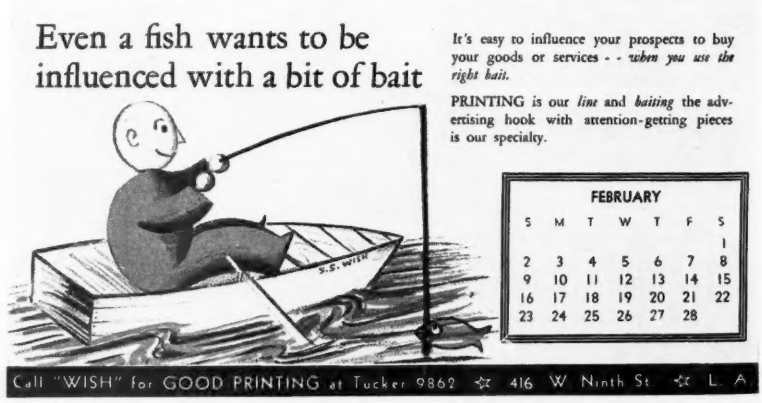
★ ★

Two-on Check Numbering

No hardship need be caused the printer for lack of skip wheels on numbering machines when printing checks two-on. Even if you have a skip wheel, this is a faster way of printing small lots.

Cut as many blank sheets of scrap stock as there are checks. Alternate the scrap and the checks. Set the top machine for one number, and the lower one for the following number. Blank sheets are thus numbered the same as the checks imprinted by the opposite machine. Throw away the blanks and your checks are numbered consecutively.

If you print three-on or four-on, simply add one or two extra blank scrap sheets between checks.—*Publicity and Printing.*



This "Wish" blotter has a length of red string in place of the fish line, which started a train of ideas on novelty stunts, as is outlined in "Novelty Attention Stunts" above

Census Reveals the Gains and Losses of Printing Competitors ★ Analysis of the Government

statistics spotlights the trends favoring various advancing processes • By A. G. FEGERT

IN THIS ARTICLE, the purpose is to score the gains and losses, besides the relative standing of the various processes of printing, based upon supplemental figures as contained in reports, just issued, by the United States Bureau of Census.

Using the combined volume of the three processes as the key figure for 1939 production, the letterpress process leads with a score of 92.5 per cent. Lithography is second with a score of 6.5 per cent, and rotagravure is third with a score of a trifle less than 1 per cent.

This is how the percentages were worked out: Official figures for 1939 give total value of letterpress printing and the publishing industries as $2,170,968,706. Products of lithography and photolithography were valued at $154,394,787. Gravure and rotagravure were listed with a total value of $18,614,837. The aggregate of all three processes is $2,343,978,330. On the basis of the ratio of these figures, the foregoing scores were worked out.

One way of working out a score which would show the lithographic process as doing a greater ratio of work in comparison with letterpress, would be to consider only the volume of "other commercial printing." This would necessitate the elimination from our computation of large volumes of newspapers, periodicals, books and pamphlets, and other classifications in the letterpress industry. The only two classifications to be considered on this basis would include "other commercial printing" with a volume of $584,034,985 done by the letterpress process, and "lithographing and photolithographing" with a volume, as previously stated, of $154,394,787. The aggregate of these two items is $738,429,772. The score on this basis is: Letterpress, 80 per cent; lithography, 20 per cent.

The items excluded from consideration in the preceding paragraph as listed by the supplemental reports for 1939 of the Census Bureau are, newspapers, total, $845,687,135; periodicals, total, $409,027,425; books and pamphlets, total (with some explanatory footnotes in the census reports), $254,852,597; maps, atlases, and globe covers, total (with explanatory footnotes), $8,264,365; greeting cards, total (with explanatory footnotes), $44,286,121. In each group of figures comparable figures for 1937 were given by the census reports, except in the case of greeting cards where such comparison was not possible to be included.

The Census Bureau did not attempt to show what percentage of work was done by any process in so far as total volume is concerned, but did furnish actual dollar values in certain classifications listed in footnotes which make interesting data for study purposes. The percentages in all cases were worked out by the writer personally.

Books and pamphlets "printed for publication by others" in 1939 had a dollar value total of $90,606,765. Of this amount letterpress did $77,646,763, or about 85 per cent; lithography did $7,624,499, or about 8 per cent; rotagravure did $5,055,935, or very near 5 per cent; the balance of $279,568 was done by engraving. The figures for 1937 corresponded: Total $70,870,819; letterpress, $63,986,197, or about 90 per cent; lithography, $4,100,070, or about 6 per cent; rotagravure, $2,688,983, or about 4 per cent, and engraving, $95,569.

Maps, atlases, and globe covers, made "for others," in 1939 had a total dollar value of $3,300,430. Of this amount, letterpress did $576,004, or about 17 per cent; lithography did $2,720,849, or about 83 per cent; and engraving did only $3,577. Comparative figures in 1937 showed the total value to be $1,788,237, of which letterpress did $330,142, or about 18 per cent; lithography did $1,407,925, or about 79 per cent, and engraving did the balance of $50,170, or about 3 per cent. While the volume in this field practically doubled in 1939, as compared with 1937, the work done by engraving was all but wiped out in the intervening two years.

Greeting cards printed "for others" aggregated in dollar value, $15,972,027 for 1939, there being no corresponding figures for 1937. Of this total, letterpress produced $9,883,265, or about 62 per cent; lithography did $4,297,033, or about 27 per cent; engraving did $1,271,791, or about 8 per cent, and rotagravure (and gravure) did $514,938, or 3 per cent.

PRINTERS BACK IN

1855

DIED YOUNG

Too Much Grief

★ An editorial in the *Republican* of March 5, 1855, clipped from the Pittsburgh *Express*, paints a sad picture of the life of a printer long before the enactment of the wage-and-hour law.

"Printers, it is said, die at an early age. This is doubtless caused by the noxious effluvia rising from the type, the want of exercise, constant employment, and the late hours to which the work is prolonged. There is no class of human beings whose privileges are so few, whose wages are so inadequate, as printers. If a 'typo' be a man of family, he is debarred from the privilege of enjoying their society, because his hours of labor are almost endless . . . Toil, toil, toil, by night and by day, is his fate, until premature old age ends his existence. For the advancement of science, morality, and virtue, the chords of his heart are sundered one by one, and when his race is run, and time to him is no more, he goes down to the grave uncared for and unknown, though his existence has been sacrificed for the benefit of his race."

★ (Perhaps having to set such editorials as the above, rather than the "noxious effluvia rising from the types," caused the premature demise of printers of the long ago.)

The above editorial is reprinted by courtesy of the Rushville (Indiana) "Republican"

Music printed "for others" in 1939 aggregated $2,289,453. Of this amount letterpress did $572,905, or 25 per cent; lithography did $1,596,127, or 70 per cent, and engraving did $120,421, or 5 per cent. Corresponding figures in 1937 showed that in the intervening two years letterpress lost half of its previous volume, which in 1937 was $1,058,086, or 39 per cent of the total for that year. However, lithography did not gain much of it for the volume in 1937 was only $127,773 less than in 1939, the figure for 1937 being $1,468,354, or 55 per cent of the aggregate for 1937. Engraving did $134,584 in 1937, being the same ratio, 5 per cent, of the total as in 1939.

Direct-mail usage showed a decided improvement in 1939 as compared with figures for the year 1937. Under the item of "books and pamphlets" the total done by all processes in 1939 was $42,523,424, as compared with $33,242,049 for 1937, a gain of $9,281,375. The items listed under "letters, circulars, *et cetera*" did not do so well, however, the figures for 1939, being $20,473,636, and for 1937, $22,186,316, a loss of $1,712,680. Under the "books and pamphlets" classification, the figures for 1939 aggregated $42,523,424, of which $36,086,720 was done by letterpress, or 85 per cent; $5,281,972 was done by lithography, or 12 per cent; $936,162, was done by rotagravure, or 2 per cent, and $218,570 was done by engraving. The figures of the corresponding items in 1937 were: aggregate, $33,242,049, of which $29,240,684, or 87 per cent was done by letterpress; $3,760,442, or 11 per cent by lithography; $191,364, or about 0.5 per cent by rotagravure; and $49,559 by engraving.

The production of labels as shown by combined figures in the census reports added up to $68,124,788 in 1939, as compared with $64,147,037 in 1937. Letterpress did $39,124,788 in 1939, or 57 per cent; lithography did $27,087,099, or 49 per cent, and engraving did $2,454,813, or about 3 per cent. The figures for 1937 were, aggregate, $64,147,037; done by letterpress, $38,811,631, or 61 per cent; done by lithography, $24,928,571, or 38 per cent; and done by engraving, $406,835, about 0.5 per cent.

Figures for tags and seals showed that the volume in the aggregate for 1939 was $14,362,706, of which $13,960,284 was done by letterpress, or 97 per cent, and $340,493 was done by lithography, or 2 per cent. Volume for 1937 was $13,419,184 for 1937, of which $13,061,982 was done by letterpress, and $329,444 by lithography. Percentages for 1937 were the same as in 1939.

Separate items appear on different census sheets which may be compared to advantage and give figures of considerable interest about the various competitive processes.

The items connected with "color posters, displays, calendars, *et cetera*" show that a gain of $5,414,069 was made by the letterpress method of printing. In the same classification, the lithographic process registered a loss of $515,123 during 1939 as compared with the volume of 1937. The comparative figures are: by letterpress, 1939, $25,063,302; in 1937, $19,649,233; by lithography, 1939, $42,901,266; in 1937, $43,416,389.

Financial printing registered an unaccountable loss of $58,503,182 in 1939 as compared with 1937. The letterpress figures under the heading of "bank and general commercial printing" for 1939, were $338,203,162, as compared with $396,706,344 for 1937. Assuming that the lithographers took away from letterpress printers about $3,500,000 of bank printing, there still would be an unaccountable loss of $55,000,000 worth of this kind of work in 1939. The lithographers listed under "checks, stationery, *et cetera*," an aggregate of $49,549,036 in 1939, as compared with $46,031,048 in 1937, a gain for 1939 of $3,517,988.

Letterpress printers scored a gain of $335,267 in railroad tariffs during 1939 as compared with 1937, while the lithographers registered a loss of $254,486 in the same classification. The census figures are: letterpress, 1939, $3,906,837; and 1937, $3,571,570; lithographing, $1,344,691 in 1939, and $1,599,177 in 1937.

Newspapers and periodicals produced "for others" by lithographers were billed at $1,025,568 in 1939, as compared with $1,528,086 in 1937, a loss of $502,518. The corresponding items done by letterpress printers "for others" in 1939, aggregated $87,851,607, and in 1937, $81,772,099, a gain of $6,079,508.

Legal printing done by lithography in 1939 amounted to $400,358, and in 1937, $702,162, a loss of $301,804. The same kind of work done by letterpress amounted to $8,844,277, in 1939, and $7,801,954 in 1937, an increase of $1,042,323.

Printing on metal by letterpress in 1939 amounted to only $187,092, compared with $207,170 in 1937, while similar work done by lithography in 1939 amounted to $6,739,771 and in 1937, $6,736,904.

Decalcomanias done by lithography amounted to $7,421,796 in 1939. There are no comparable figures for 1937, and none were recorded for letterpress operations.

The number of establishments in the publishing and printing industries during 1939 was 20,968, and in lithographing and photolithographing, 749.

TO CROSS SAFELY . . .

• Crossing the turbulent gap between seller and buyer is a hazardous venture indeed. Unlike that "timeless" bridge of nature, the modern bridge to your market must be able to cope with competitive forces bearing on it. For more than fifty-three years, this house has been helping organizations such as your own to bridge the gap with advertising printing that carries no toll charge and yet brings the traffic in safely. We are always ready to offer suggestions!

MARKEN & BIELFELD, INC. • FREDERICK, MARYLAND

This copy is reproduced by permission of Marken & Bielfeld as an example of copy which does one excellent job of explaining the function of a skilled printer for his customer

The Proofroom

BY EDWARD N. TEALL

Questions pertaining to proofreading are solicited and will be answered in this department. Replies, however, cannot be sent by mail

Latin Plurals

In the November issue, commenting under "Speaking Frankly," concerning a booklet, and criticising "hypothesis," you state it is "a ruinous error." You say the plural of "hypothesis" actually repeats the singular instead of swinging over to the "-ses" ending. I call your attention to the fact that the "-ses" form is in line with the plurals of words as set forth here: axis, axes; analysis, analyses; basis, bases; hypothesis, hypotheses; metropolis, metropoles; oasis, oases; paralysis, paralyses; thesis, theses. —*Arkansas.*

My dear and good old friend in Arkansas gets me wrong—simply because I wrote dumbly and laid myself open to misunderstanding and criticism by not speaking plainly and clearly. I did not—of course! —mean that the plural of "hypothesis" is "hypothesis." *I meant that the booklet to which the item referred showed it that way.* I said: "In giving this sample" of the booklet's treatment of words "I have had to correct a major error." And that error was the booklet's entry of "hypothesis" as both singular and plural. It was "a ruinous error" *in the booklet* because it violated the prime purpose of the publication, namely, to show how to use "unusual words."

The pluralizing of Latin words that have been taken into the English language is full of queer quirks. I distinguish, for one thing, between ordinary and scientific use. In mathematics, for example, the plural of "index" is "indices," but in non-technical speech, when referring to lists of topical entries in books, it is more comfortable and perfectly satisfactory to say "indexes." I would rather say "gladioluses" than "gladioli." If there were another axis of powers than the German-Italian-Japanese, I would be quite sure to refer to them as "the two axises." A few persons would agree with me, but an army of others, would not. It may not be a genuine argument, but I think there really is some hoss sense in the feeling that to write of "two axes" would work smoothly only if and when the reader had context to show that the axes are axises, and not long-handled hatchets. From the printer's angle, there are three possibilities: (1) to rule English form for all, (2) to rule Latin form for all, and (3) either to follow some stated authority or to make a shop list. The third way is the best, because some of the words are more completely Englished than others.

Oddities of Language

This is not strictly a proofroom matter, but: English is funny! A landlord leases to a tenant; the tenant leases from the landlord. How come?—*Arizona.*

To lease is to take part as a principal on either side of a transaction involving the right to use some property for a certain term of time. The dictionary covers the ground by defining separately from the two sides: first, to grant by lease; second, to hold under a lease. The question may seem trivial, but it is by studying such elementary matters that a person really gets to understand language. Look: The one who *gives* a promise is expected to *keep* it; study the word "keep." The nurse who *minds* a child expects the child to *mind* her. A house burns up—or it burns down. "What's going on," says the American; "What's coming off," says the Briton. We speak of the mouth of a river; the brow, shoulder, or foot of a hill; the lip of a pitcher, the eye of a needle; the bowels of the earth; a storm, stream, or avalanche of words. Consider the word "let." You ask a teaser to let up on you; the boss, to let you off for the day; someone in a house to let you in; the pup, to let go of a stick. You can strengthen your knowledge of language and increase your dividends from its use by familiarizing yourself with these weak senses and getting acquainted with the real words, the strong words, that say what you mean. It's good proofreading drill.

Copy and Proof Marks

I am in a fix. Perhaps you can help me. A publisher has asked me to prepare some copy for the printer. It is a big book, with many scientific terms. It is rather loosely written, and will need considerable touching up. But I don't know the first thing about proofreaders' marks. Should I try to bluff it through?—*Massachusetts.*

Brother, you are in no fix at all! In editing copy, you do not need proofreaders' marks. In fact, you might even be better off, on this particular job, without knowledge of the fine art of marking proof. In preparing copy for the printer, your marks are made *in* the copy. Just mark it as if it were an essay of your own, or a manuscript you had written and on which you were putting in the last fine touches. Marking copy as though it were proof is a sign of the amateur. It obfuscates the printer.

Quirky Stuff!

We had an unholy battle in our shop, about "worsen" and "worse'n." Which is right?—*Iowa.*

This is *worse 'n* bad; but I don't wish to *worsen* the situation with too much lightheartedness (or is it lightheadedness?).

The two expressions have utterly different meanings. "Worse 'n" would mean "worse than." And "worsen" would mean "to make worse." The first is a loose, clipped form of two good words. The second is a genuine and useful English word.

The ending "-en" stands for "to make," or "to make more so." You have it commonly in connection with an adjective: to thicken, to soften, to harden, to toughen. But in a few words you have it hitched up with a noun: length, to *lengthen,* to make longer or to give more length to; and *strengthen.*

Don't confuse this ending with the "-en" meaning "made of," or "like unto": "wooden." And don't be fooled by any such words as "silver(e)n," "leather(e)n." These are just the

same as "golden," only the "e" does not show.

These examples should show the situation so clearly that comment would be superfluous. All there is left for me to say is that I am happy to learn that shops still wrangle over such matters. Dead ones don't argue.

Reparations on "Damn"

You slapped me down when I wrote before, and the issue with the article on which I "panned" you had disappeared, so I could not write and justify myself. Anyway, I was not swearing when I said the proofreader was "damned in the very next sentence." My Webster's defines "damn" as "to pronounce adverse judgment upon." Someone wrote in to ask if a word should be divided after a consonant or after the vowel following, which constituted a syllable. In the query the proofreader allowed it to go broken on the consonant. In the reply *you* said it should be broken after the vowel. I feel you owe me an apology for saying, "It was just a case of using a different dictionary."—*Illinois.*

Lady, if I owe you an apology, I tender it, here and now, sincerely but *not* abjectly. We used to have more rough-and-tumble in the department than we have nowadays. I for one can take it as well as dish it up, and I think we get better results when we're not too slickly polite. But I sure do want my stuff to be always fair and clean. So let's just go on being friends, and work together like good teammates on these tough old problems of the proofroom.

Two K. C.'s

In what better way could we start off the New Year than in pursuit of the answer to a puzzling proofroom problem? (Of course there is always a possibility that we might resolve to try to figure out a few things for ourselves. instead of running to others to do our thinking for us.)

Anyway, we came across reference to "the two Kansas Citys," referring to K. C., Kan., and K. C., Mo. We thought it should be the regular plural, "Cities," but the author maintained that would refer to (any) two cities in Kansas. We thought the upper case "C" would cover. What do you think? Thanks.—*Kansas.*

The author was right—but his argument was not so good. The cap "C" really would cover the situation. It indicates that the word is part of a proper name. (That is an important point in the discussion.) To cut to the bone: the plural of "city" is "cities"—but plural for proper noun "Kansas City" is "Kansas Citys."

Two *dailies* (newspapers); two *Dalys* (Jim and Jack).

Nuff sed?

Un-Everything Good

In the December issue, under the title "One Who Feels Badly," you erred when you failed to stop when you had expressed your opinion. The last paragraph was unchristian, unethical, and un- several other things. You referred to this writer as "a grand old guy," and then stated: "His sense of values needs readjustment."

Proofroom readers are an intelligent bunch. They are capable of forming an opinion about my sense of values. Why not allow them to do this?

You admit "It makes mighty little difference." I could counter with the statement that "mighty little" is a contradiction of terms.

You are a good old duck if only a Teal, and I love you.—*Arkansas.*

A fine letter! *Proofroom* can stand more give-and-take. We used to have it, but it seems to me we are getting somewhat sissified. The item was not unchristian; Christ did not pull his punches. He said what He had to say straight. (I speak with complete reverence.) The item was not unethical; one Webster definition of "ethical" is "conforming to professional standards of conduct"—and among printer folk, clean, hard argument is standard. To go on and say "un- several other things" is simply to run out of words and arguments, and issue a blanket indictment, lacking specification. It sends the runner into the line without a blocking back to clear the way. Still, this is a fine letter, because it gives us a tussle.

Certainly *Proofroom* readers are "an intelligent bunch." That's why I can say what I think, and *Arkansas* can say what he thinks, with equal standing in *Proofroom.*

And, good sir, the name is spelled with two "l"s—like "hell." Of course it comes from the word "teal," a duck; but probably some ancestor of mine just wasn't good at spelling. Anyhow, we have a family coat of arms that is so silly, so grotesquely silly, I have no doubt it must be genuine. When they came over here, in 1680, they were mostly surgeons. The first one I know of is supposed to have been Surgeon-General in the Duke of Marlborough's army. Old Oliver, who settled in Connecticut, was an army surgeon in the French and Indian War. He was a stout old Tory. He had six sons, one of whom was blind and could not go in for military service. The five others did —they were "ragged Continentals." And the Old Man and the boys never spoke again—to each other. Tuff stough—eh, what? So what? So let's just go on writing it "Teall." If you please! It's that way on the department masthead—every month since 1893; almost half a century.

After all, it makes mighty little difference—and any one who calls *me* "a grand old guy" will always be welcome to say that my "sense of values needs readjustment."

P. S.—That funny old coat of arms shows three ducks (teal) parading solemnly across the field. It has a caduceus, the sign of the doctor. And it has a setter looking 'em all over. An honest-to-goodness setter; *that's* a bird dog for you! My own pup is a sweet long-legged cocker—the way they're breeding 'em now, so they don't have to hop up and down in the long grass. But where a setter or pointer will show you the birds, and freeze in a point, the spaniel flushes them—and so is no good against quail. Or am I wrong? Let's hear from some of the gun-totin' fellers who read *Proofroom* month after month, and have equal respect for hyphens and a wiped eye.

COPPER RIVETS

By O. Byron Copper

- The printer most in need of pity is one who has become filled with self-pity.
- In our calling a few became so famous they were called great; a few others were so great they became famous.
- The fear of death has been known to drive some men to suicide.
- The most successful man in the industry is invariably the most efficient thinker.
- The wisest printers are seldom noted for wisecracks.
- A printer's wisdom manifests itself in the manner in which he applies his knowledge.
- People never quarrel who completely understand each other.
- The printer of the greatest number of friends is the one most friendly to others.
- That man's business prospers best who has his mind on it and his heart in it.
- Deal nobly with him whom you'd wish to see deport himself nobly.

Again, Dictionary Use

The young reader working with me said, "Here's something we've got to watch out for; we must change 'smelter' to 'smeltery.'" I told him gently he was nuts. "Oh, no," says he, "I got it from the dictionary." "Something is wrong here," says I; "and it's more likely to be you than the dic. You'll have to show me." So he showed me this: "smelter . . . *1* One who smelts; specif.: *a* A furnaceman who smelts an ore. *b* An owner of a smeltery." He jumped a few lines, and pointed triumphantly to the entry "smeltery," with its definition as "a smelting establishment." I hated to spoil his fun, but, of course, I pointed to what he had missed: "*2* A smeltery." Which of course means that "smelter" and "smeltery" are exact equivalents. All that time wasted!—*New Hampshire.*

"Smelter," of course, is the almost universally used form, in America, at least. The real point of all this, however, is one the writer of the letter missed: The time spent was not wasted. The young reader, if he is made of the right stuff, must have picked up in those few moments enough education to be worth, thousands of times over, the loss in productive time. A good worker learns more from his mistakes than from anything else.

Euph— and What?

In "Odds and Ends" (November) you have "euphuism" for "euphemism." I think you should have defined the difference. My dictionary, "Chambers' Twentieth Century," renders the two words thus: "*Euphuism,* an affected and bombastic style of language: a high-flown expression. (From 'Euphues,' a popular book by John Lyly.)" "*Euphemism,* a figure of rhetoric by which an unpleasant or offensive thing is designated by an indirect and a milder term."—*England.*

The "big" Webster gives excellent definitions of both words. Any time I send a reader to the dictionary or cyclopedia for information, I think I have done better than if I had "told all." *Proofroom* wants to be stimulating; it would rather start something than close a subject. The success of such a program depends, obviously, on coöperation.

REVIEW OF "PROOFROOM" EDITOR'S NEW BOOK

• PUTTING WORDS TO WORK, by Edward N. Teall, is a how-to book which points the way for anyone who is willing to learn and dig a bit to develop a style of virility equal to that of ENT.

The sentences and the paragraphs throughout the book sparkle with the skill developed by Mr. Teall during years of writing, dictionary editing, and proofreading. Subscribers of THE INLAND PRINTER do not need to be told that there is neither a dull sentence nor bromidic thought in any of the 344 pages in "Putting Words to Work." Still, this is hardly a book for skip reading or for an evening's entertainment to supplement a crackling fire in the fireplace and a bowl of popcorn at one's elbow. People with a dallying attitude toward the use of American English may well shy away from "Work" in the title. This is a book for serious-minded reading, for self-development in use of English.

The author's objectives are described in the preface:

"In this book the aim is inspirational; it seeks to encourage zest for language knowledge by showing it how to direct itself and where to look for its proper rewards. For convenience in reference, the query section has been divided into subsections, class by class; the "reading interest" comes from the earnestness and vivacity with which the querists present their requests for enlightenment. And to get full value, the reader should use the indexes of words and subjects, by means of which he can follow through the book the trail of any topic—as, for example, of the comma in its various relations to all other punctuation and to the construction of the sentence."

The book is divided into two sections: "Words and Their Ways" and "Everybody's Questions." A fairly clear idea of the solid reading and inspirational content of the book can be gained from chapter headings. Those for the first section are as follows:

"Why Grammar?", Some Wonders of English, Our British Heritage, America's Contribution, American English, Grammar is Practical, Analyze and Master, Language Discipline, Learning by Teaching, A Brake on Change, Plain Folks' Speech, Hairsplitting, Dictionary History, How a Dictionary is Made, Choosing a Dictionary, Using the Dictionary, Finding Words, Legislating on Language, The Spelling of English, Spelling Reform, Business English, Newspaper Style, Newspaper English, Notes on Horrors, The Tricky Definite Article. Splitting Infinitives, "Alright" or All Wrong, Words Have Joints, Copy for the Printer, Some Do's and Don'ts.

The second section, "Everybody's Questions," contains a carefully grouped review of *Proofroom* past items on the more important problems which have come up during "lo, these many decades of years," as Mr. Teall states it. Its pages cover in alphabetical order:

"A" or "An," Abbreviations, Adjectives and Adverbs, Agreement in Number, The Apostrophe, Capitals, Compounding, Diction, Division of Words, Parentheses, Plurals, Pronouns, Punctuation, Spelling, Verbs, Miscellaneous.

Obviously, here is a valuable combination of self-improvement manual and handy reference book. Copies of "Putting Words to Work" may be purchased through the book department of THE INLAND PRINTER for $2.50.

Sort of a Tough One!

My copyholder asked me why I cut the "a" out of a sentence like this: "He was a strange sort of a fellow." I told her it just wasn't good English. If it had come up in dialogue I would have let it go, as then the blame for the poor grade of English would rest upon the character supposed to be speaking. But it was in the author's own text. Now: When I came to think about it, later, I realized I had given the copyholder a poor answer, one that did not explain anything. Just why is "sort of a" not good English?—*Missouri.*

We are supposed to say "strange sort of fellow," "a queer kind of book," and the like, rather than "sort of a fellow," "kind of a book"; but there are times when it does seem *sort of a strain;* don't you think? In fact, that expression I have just used should help to show what's what. The answer is, I imagine, that there are different uses of such expressions, in which the words have different values and forces. Someone once wrote me that it must be okay to say "a hard kind of life" because it would be all right to say "life of a hard kind." But you can't juggle words around like a lot of building blocks; when you change their order in a sentence you are very apt to change relationships to other words.

Proofreader Vocabulary

An editorial person of my acquaintance seems to get a great kick out of belittling proofreaders and their knowledge. For one thing, he says the average proofreader has no vocabulary to speak of.—*Maryland.*

Then, why does he speak of it? I think I know the type of person you have in mind—and a right unpleasant type it is, arrogant, unsympathetic, quick to pass judgment, and generally judging unkindly. Don't judge all editors by those unhappy samples! I have known some wonderful editors—and some wonderful proofreaders; also, some editors and some proofreaders who were small-minded. Both editing and proofreading *tend* to make a person hypercritical; but a big person will be big in both heart and mind, no matter what his calling. Well:

A proofreader ought to have a rich and full vocabulary; I know of no one who needs it more than he, because his work brings him up against all sorts of vocabularies, popular and learned, general and technical. On one galley "jaloppy" may be the sticker; on the next, "machicolation;" slang and architecture. He

should know the difference between an apsis and an axis—or at least that there is a difference, and that it is up to him to check. He needs to know that "Jacobean" originates from "James," not "John." He should know also that Ashurbanipal isn't a mountain, nor Kilimanjaro an Assyrian king. The vocabularies of both cooking and art should have no terrors for him: *pâté* and *pâte*. The high-grade proofreader knows the vocabularies of sport and of science, of chemistry and of military things, of carpentry and the church. He must know the difference between a rabbit and a rabbet, a rowboat and a robot—and so on, and endlessly on.

I do not mean that a proofreader must be an architect and a physician and an engineer and an explorer. I do not even mean that he must know the precise meaning of all terms used in the different professions, arts, and sciences. But it is up to him to catch and correct the errors of writer, editor, compositor; and in checking up, he is bound to accumulate an amazing familiarity with both words and names. The good proofreader spends a lot of time looking things up, in dictionary, cyclopedia, and the other books of reference; and it is not time wasted. As to the amount of usable vocabulary acquired—well, that depends strictly on the individual and the receptivity and tenacity of his mental faculties.

★ ★

Secret Service Warns

Due to the circulation of "stage money" where the printer was entirely unaware of breaking any Federal statute, agents of the Secret Service recently issued a warning to commercial printers of a large city. Section 150 of the old Criminal Code prohibits "any production, reproduction, or impression in likeness and similitude to genuine money." Even if done in total innocence, the printer is still liable for his part in the production. Clever crooks often take this play money and bury it in the ground long enough to give it the look and feel of much-used currency, then pass it off as good bills, even though the similarity is anything but close. In case there is any question it is a wise precaution to send proofs of any intended printing of stage money to the Secret Service. The safest plan is to refuse to print anything even suggesting money.

Top-flight Craftsman - No. 11



HARVEY H. WEBER

ON Christmas Day, 1873, a boy was born in Detroit who was destined to have a worthwhile career in the printing business. That boy's name was Harvey H. Weber, a name that has become almost synonymous with craftsmanship.

When he was about six years old, his family moved to Williamsville, New York, where he soon found employment as a printers' devil on the Amherst *Bee*. Six years later the family moved in to Buffalo, and Harvey started his long career in that city, his first employer being the C. H. Webster Company. Later, he worked for The Volger Press and in a few years his prowess was such that he was made superintendent of the Wendborn Sumner Company.

His period of "apprenticeship" was a hard one, and at times the prospect of a career in printing looked so bleak, due to periodic layoffs, that Harvey began learning bricklaying.

Fortunately, it was not necessary for him to become a bricklayer. In 1905 he became superintendent of Baker-Jones-Hausauer, which firm had absorbed the old Wendborn Sumner Company. He continued with Baker-Jones-Hausauer until 1914, at which time he left to become superintendent of J. W. Clement Company. After three years he returned to Baker-Jones-Hausauer, where he remained for quite some time.

Late in 1919 Harvey became interested in the organization of the Craftsman movement by Perry R. Long and others, and he prevailed upon Long to come to Buffalo in January, 1920, to explain the purpose and benefits of such an organization.

The local reaction was good and on January 17, 1920, the Buffalo Club of Printing House Craftsmen was formed, and Harvey became its first president.

The success of the Buffalo Club attracted attention from printers in neighboring cities and Harvey immediately capitalized upon this interest by heading the missionary work necessary to start clubs in Rochester and Toronto, and later in Montreal.

The International Association held its fourth annual convention in Buffalo in August, 1923, and at the conclusion of this convention Harvey was elected to the International presidency, which office he held for a year. This was followed by a nine-year term as International treasurer. Since then he has served as International historian, which office he still holds.

The fact that Harvey came up the hard way in the printing business made him much interested in the problems of apprentice training. At one point he went so far as to introduce the indenture system in one of the shops in which he was superintendent. He was also one of the "cradle rockers" of the printing department of old Elm Vocational School in Buffalo. Elm later became absorbed into Burgard Vocational High School, which today ranks as one of the country's finest. It was his conviction that a boy should be able to learn his trade—not "steal" it—and he devoted much time during his life to bring this change.

This same desire for the dissemination of knowledge in the graphic arts was responsible for zealous activities in the Craftsman movement. He has lived up to its motto "Share Your Knowledge."

BLITZKRIEG OVERSEAS NEWS

FRESH FROM THE MAILBAG

GEORGE W. JONES, whose printing ideals and service were described in the November issue of THE INLAND PRINTER, wrote to the editor and injected this side comment: "As I write I can hear the noise of the bombing in the distance and I have just watched some of our Spitfires on the way to try conclusions with these German murderers. I am writing from the Midlands of this dear England where Hitler's hordes have in the darkness been murdering hundreds of our civilian population—its men and women and little children." His letter is reminiscent of old friendships with such leading American printers as the late John F. Earhart, of Cincinnati; A. V. Haight, of Poughkeepsie; S. Reed Johnson, of Pittsburgh, and others who exhibited "in their work the possibilities of the typographic method" and whose contributions "came to us at a time when the spirit of emulation among printers found a very high expression."

AMERICAN SUPPORT

Growing interest of Americans in their fellow democratic nation across the seas, is shown in this statement taken from "The Process Engraver's Monthly," of London. "The war has not damaged our circulation to any appreciable extent. Home subscriptions, except for apprentices who have joined the forces, are much the same. The loss of readers in European countries has been compensated for by the gaining of more subscribers in America, who are giving us their welcome support." The article concludes with this interesting comment: "If the sky is still o'ercast the tide has turned, and we must still work hard and look ahead for the peace which will come some day."

The old cynical idea that "good people all die young" is reflected by English master printer's observation about the skilled workmen called into service: "Is it entirely due to imagination, or is it really correct that the less efficient workmen linger while the good men are taken quickly?"

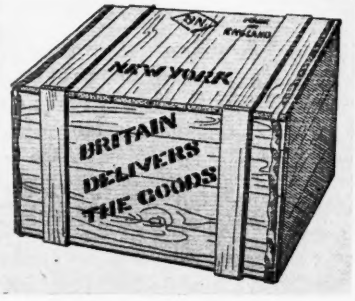
Suttons, printers in Paignton, South Devon, England, sent us a sample mailing piece, the copy for which came largely from the advertising service of THE INLAND PRINTER. In the margin a note explains that the firm is fortunately located "in what is called a non-vulnerable area." The back fold advertises "hotel registration forms" carried in stock at Suttons. Another note explains: "These forms are in great demand as the law now requires every individual who stays in a hotel or boarding house overnight to register."

BOMB SHELTER MAGAZINE

A new publication has appeared in London, issued by the officials in charge of air-raid shelters, and printed on an office appliance machine. Monies paid for copies are turned over to "The Saint James' Bomber Fund." From it we copy three following items: "London's oldest lamp-post (1763) is still standing in St. James' Square despite the bombing which brought down the house in front of it. The base, made of a French gun, has now been excavated. The top of the lamp-post was broken." . . . "We welcome back once more to active service the clock on St. James' Palace. Its temporary stoppage, because of the honorable scars of war, was keenly felt." . . . "It is not generally known that the tower of St. James' Church, Piccadilly, favored by Wren above all his churches except St. Paul's, leans four feet out of the perpendicular—a sort of London Tower of Pisa. But even the Nazi bombs which did so much damage to this church could not further undo Wren's magnificent work.

A broadminded attitude toward the nation's foe is shown in *The British Printer*. Here is a paragraph from the November issue of that magazine. "It must be admitted that German machines and German paper have been ahead of the English products. For instance, take automatic platens and automatic feeders for cylinder presses. The Germans got well in before the British manufacturers introduced their automatics. Almost all classes of paper, particularly mechanical supercalendered for illustrated publications, have been superior and much cheaper. It is evident that British manufacturers, in building up any new order, will have to be more creative and more alert."

Two wartime trends in the industry which are reflected in this same magazine are: First, that women are now in the place of buyers in many firms which are printing customers. The second trend is the need for smaller forms.



Here is the slogan English manufacturers have adopted, reproduced from a crate of English-made papers. A Chicago importer's show window displays the same slogan imprinted on burlap. This is fine, courageous nationalism.

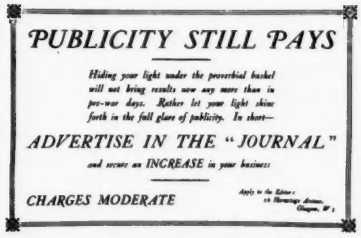
DELIVERY GUARANTEED

A London wholesaler with customers out in the provinces recently used advertising space to assure everyone concerned that deliveries could be made anywhere at any time (within reason). The copy read as follows:

So much publicity has been given to the bombing of London that we feel you should know that (up to the time of going to press) our offices and works have been open every day and business is transacted as normally as possible. Hold-ups in the dispatch of goods have unavoidably occurred and letters and telegrams from the provinces have been delayed several days.

The fortitude of Londoners in general and of our staff in particular has to be seen to be fully understood and appreciated. Please do not consider that the London Wholesale Warehouses are all destroyed. Certain of them have suffered considerably, but London wholesalers can, and will continue to render all usual service as far as lies in their power.

Send Us Your Orders and We Will Send You The Goods!


PUBLICITY STILL PAYS

Hiding your light under the proverbial bushel will not bring results now any more than in pre-war days. Rather let your light shine forth in the full glare of publicity. In short—

ADVERTISE IN THE "JOURNAL"

and secure an INCREASE in your business

CHARGES MODERATE

Apply to the Editor: 121 Hanover Avenue, Glasgow, W.1.

Never-say-die spirit of English publications is well expressed in this half-page advertisement in the "Scottish Typographical Journal"

A testimonial to the value of advertising may be seen in use of newspaper space by the Ministry of Food and the British Government. Papers which contained these have been sent to the editor of THE INLAND PRINTER. That for foods gives vital information to housewives. For example, one twenty-one-inch display tells how to protect food from bomb dust, gives directions for making emergency bread should none be obtainable at stores, tells what foods to take into air-raid shelters, and contains a paragraph promoting drinking of milk.

The Ministry of Information, speaking for the Government, tells the power and the solidarity and strength of the United Kingdom. One display ad on Canada gives such facts as that production of Bren guns is six months ahead of schedule, that the aviation output at present training speed is 20,000 pilots and 30,000 air crews a year.

British printer coöperative attitude is well expressed by the president of the Midland Master Printers' Alliance: "Today we are living under conditions that require stout hearts and steady hands. . . . The war must be won, and to achieve this we shall have to make greater sacrifices. Let us as an industry pull together and help one another. . . . No firm need lose its individuality."

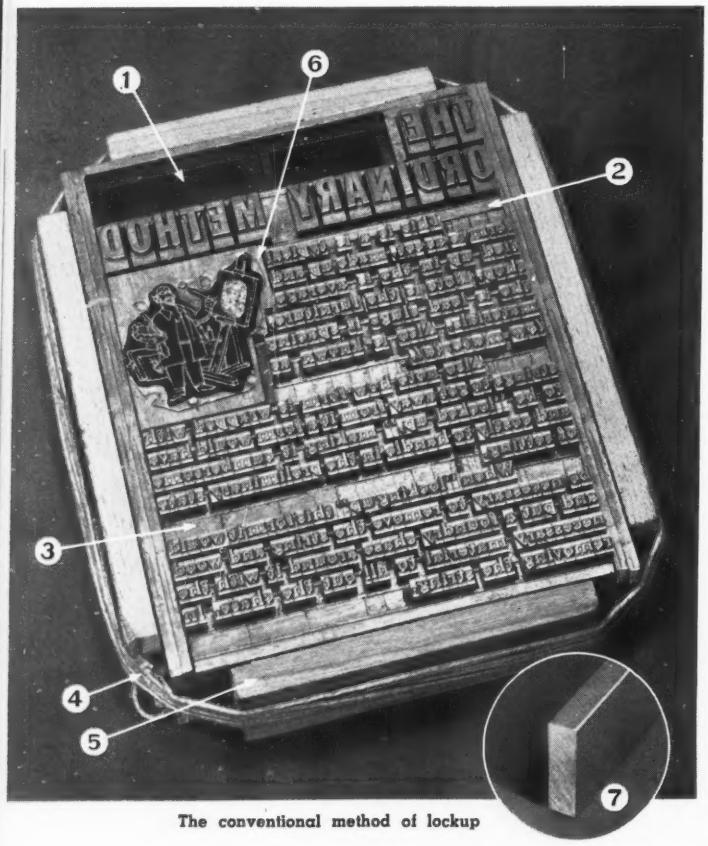
Improved Method of Lockup Helps in Electrotyping

● A SEARCH for better printing plates resulted in J. M. Bundscho, Inc., of Chicago, developing a new system of lockup for forms which are to be electrotyped. The illustrations below are taken from a booklet in which the old system and the new way are explained in some detail.

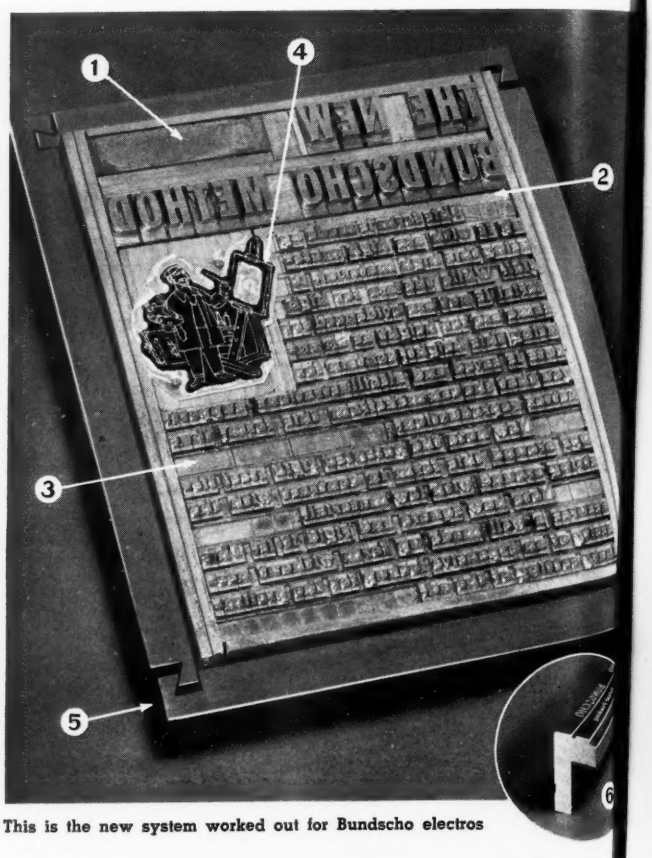
In the circle of the same illustration is an end view of the conventional single-bar type of bearer much used for lockup after the string and wooden wedges are removed. Then is the time, points out the Bundscho booklet, when type lines may be pied and letters dropped from the ends of graving block makes it obvious that the projecting shoulder of an overhanging illustration is supported and makes mortising unnecessary.

Around the outside are rigid steel "tie-ups" which take the place of string and hard wood. They also keep the form square and save the cost of expensive lockup for proofing.

Shown in the circle on that illustration is the new patented foundry bearer which is both larger and more rigid than the usual kind. It is so made that it fits right over the



The conventional method of lockup



This is the new system worked out for Bundscho electros

The illustration at the left explains the method of makeup usually followed for electrotyping. Notice that the furniture (1), and slugs (2), and spacing material (3), are low and must be "built" up in the electrotyping process. The usual result is an inferior printing plate. The string (4) is tightened with the familiar wooden wedges (5) to hold the form together for preliminary proofing.

The zinc plate is here mounted on wood and mortised to fit the space. The proof in such a mounting is apt to be bowed and out of square, and the electrotype is no better.

lines. All of this, of course, happens *after* the customer puts on his final "OK." Should an accident of that kind take place, there is extra work and expense which should not be charged to the customer and must be borne by the printer—taken from profits.

Illustrated at the lower right is the newly developed lockup plan that does away with many of these dangers and objections. The furniture (1), slugs (2), and spacing material (3), of a Bundscho form are all of shoulder-high material. The fact that they are the same height as the en-

tie-ups so that foundry lockup disturbs neither the type nor the register. This reduces the probability of "pi" and of having letters drop from the end of a line.

The results of the extra care in lockup are better electrotypes, better reproduction, and also less expense in making the electros.

The new idea as cited in the booklet is a sample of the craftsmanship which is described by the quotation, "Every detail in the creation of a true craftsman reveals the love he has for his work." This ideal is an established principle at Bundscho.

★ Editorial

New Unfair Competition

WATCH YOUR STEP, you who think you can get more business by "knocking" your competitor's products! Whether purposeful or unwitting, such "knocking" is known as "disparaging a competitor" and is a violation of the Federal Trade Commission Act. The Government no longer has to prove malice or intent, but only to show that the offending party should have known his statement would be defamatory to his competitor or to the latter's product.

The significant part of "disparagement" is that the basis for prosecution is not injury to the *competitor* but injury to the *public* resulting or likely to result from the wrongful deprivation of property or reputation of a competitor. If the "disparagement" is by false representation, statements raising false impressions, or conduct amounting to less than falsehood, the law provides for redress. Protection is extended to any property value in trade and is not limited to competitive situations.

All of which leads to the advice of the old philosopher, "'Tend to your own knittin' first!" When one does that he has his hands full. In other words, when one has *the goods* and does a good job of *selling* them, competition automatically takes care of itself. "Knocking" a competitor or his products never sells much of the knocker's goods. It's the poorest substitute in the world for real salesmanship. The Federal Trade Commission obviously has in mind that type of salesman who just doesn't fit in in our American way of life.

Labor Board Backstage

AFTER seventeen months of exhaustive inquiry, the congressional committee which investigated the National Labor Relations Board reported the "existence of certain fundamental and basic wrongs which are the very antithesis of the result intended by Congress."

Outstanding among these wrongs are: (a) The social concept of industrial relations on the part of a large group predicated on class conflict rather than coöperative enterprise; (b) half-concealed allegiance to alien and subversive doctrines to the exclusion of loyalty and belief in democratic institutions and processes; (c) affiliation with or sympathy for un-American organizations advocating the overthrow of our political and economic systems; (d) flagrant disregard of constitutional rights and procedures in bold defiance of the will of the people; (e) invention of non-statutory remedies, use of economic pressure devices, and abuse of administrative discretion; (f) actually depriving workers themselves of their statutory right of self-organization by the board's use of its official power and prestige as a stimulus to drive employes into organizations not of their own choice.

About as scathing a denunciation of the NLRB as could be made! The fact that it comes from a joint congressional committee made up of members of both major parties justifies and confirms all the criticism of the board made by THE INLAND PRINTER and thousands of other periodicals. Already the President has changed the more important personnel by appointing men who are expected to strive more intelligently to bring about that industrial peace sought by Congress.

Nevertheless, certain amendments to the law still are necessary to correct the "basic and fundamental wrongs" pointed out above and to improve the procedural methods. Since peaceful and harmonious industrial relations are absolutely essential to the unity of effort needed to accomplish our national defense, Congress should lose no time in making the law ship-shape.

When the Bridegroom Cometh

IN KEEPING with countless other industrialists throughout the country, some American printers for the past decade have failed to keep their plants modern. Whatever the cause for this neglect, they find themselves now on the threshold of a sudden revival of business with comparatively few new modern machines and little up-to-date equipment. Furthermore, a substantial group of printers has been doing business all these years upon a foundation of costs too near the costs to which prices settled when prosperity "walked out" on industry. Little or no effort since has been made to check these costs with present conditions. Few, comparatively, have reconciled their costs to their operating accounts. In general, such cost records as were kept went one way, the books of account another. This led to considerable disregard of costs in quoting on business, with the result that prices are "shot" and competition is running wild.

Indications are that getting business will not be so difficult in the months to come—there will be plenty for all. The plant which has been revamped and modernly equipped, and has forecast its costs on the basis of such equipment operated at a fair percentage of productive time, will have a decided advantage in competition and will skim off much cream from the business ahead.

Every printer knows that his own costs have increased. The same condition prevails in those industries which sell supplies to printers, hence supplies are increasing in price. It would seem absolutely essential, therefore, that time should be taken without delay to bring operating methods under sharper observation and control. Utmost care should be taken in recording cost data and working them out to hour costs or production-unit costs in harmony with present-day conditions. Finally, operatives must "snap into it" in an effort to step up production.

The night is over; a new day is here.

What is said of the plant and its operations may also appropriately be applied to the sales force and its salesmanship. Goods must be sold at a profit. No longer is it necessary to cut prices to get orders, but it *is* necessary to "sell" customers on quality, service, and right price. It is time to be up and trimming the lamps, for the "hour that the bridegroom cometh" has arrived.

Anti-Advertising Menace

EVERY AMERICAN PRINTER and publisher, to say nothing of thousands of other business men, are vitally interested in advertising. They all know first hand how potently advertising has increased sales of thousands of products by creating new demands for old and new; how it has brought about mass-production which in turn has reduced prices to consumers. New industries have been built by advertising effort; old ones have died for lack of it after canceling their advertising schedules.

But here is a man who does not think much of advertising. He is Prof. Harold Rugg, a professor of education in Teacher's College, Columbia University, and the author of a series of six "social science" books, Volume V of which is said to be in use in more than 4,000 school systems throughout the country. Originally, the title to Volume V was "An Introduction to Problems of American Culture;" now, revised, it is "Citizenship and Civic Affairs." To one having actual knowledge of the power and performance of advertising, most of Rugg's ideas on advertising appear half-baked, imaginary, one-sided, and fallacious. Not only does he merely disapprove of general functions of advertising but, it appears, he would give his students the idea that advertising is dishonest.

Here is a typical example of what he says regarding great amounts spent for advertising: "And who do you suppose pays for the advertising? It is you and your neighbor, and every other consumer. The manufacturer adds his advertising costs to the prices he charges the wholesaler; the wholesaler adds his to his price to the retailer; the retailer adds his to his price to us—advertising has increased both buying and selling costs."

Rugg is not playing fair or he would tell the students of his book the other side—the real side—and that is the total amount spent for advertising averages around only 2 per cent of the price of the goods sold. By advertising and the resulting mass-production, prices of thousands of products have been so reduced that today's consumer is not only "money ahead" but is getting a better product for his money.

Again, in spite of the above, Rugg attempts to draw a picture of "desperate and pernicious competition" between industries and commercial institutions which is misleading and unfair. He says: "Partly because of this new competition, more and more millions are spent for advertising and prices rise higher and higher. In spite of it, however, people are persuaded by the advertising to want more things and to buy more things. *Thus the standard of living rises still higher, and living for many people becomes more and more extravagant.*"

In a world continually striving to raise the standard of living, Rugg would implant in the minds of school children the view that less advertising with the consequent less production and less employment would be better for the pocketbooks of the people, regardless of any living standards.

We have given only one example of the subversive teachings going on in our public schools and colleges. To combat them vigorously is absolutely necessary for the safety of the Republic. Here is an important and distinct activity for advertising clubs and printers' organizations. The Advertising Federation of America can and will render effective help as it is now doing in hundreds of cases. The minds of our young people must not be subverted; the great industries of advertising and printing, so dependent upon each other, must not be hamstrung by the teachings of theorists whose ideas come from subversive sources, and not from the field of experience and research.

A Lost Wheel—A Lost Opportunity

"THE OTHER DAY a small truck passed our window," said my neighbor, as we were coming down town together. "It was a printer's delivery truck," he added, remembering the writer's connections. "Suddenly, as if it were performing some acrobatic trick, the spare wheel, tire and all, leaped from its well in the right fender and went spinning across the pavement, bounded over the curb and came to rest against the trunk of a tree in the parkway. The driver sped on oblivious of the wheel that he had lost.

"I was puttering around my lawn at the time," he continued. "But my yells didn't stop the driver. Presently a car stopped. A door opened and the occupants apparently were considering the spare wheel as a find. Seeing me, however, they drove on. Next, a small truck stopped. The driver got out, examined the wheel and was in the act of rolling it toward his truck when I called to him that it belonged to the printer. He left the wheel and drove off. I slipped into the house, phoned the printer giving him my name and location. Another truck would pick it up at once. I kept an eye on it but still no one came. I phoned again. Finally one of the printer's trucks drove up, picked up the wheel, and with an 'O.K., mister,' was off."

My neighbor happens to be a large user of printed matter. His weekly orders are sizable and much sought for. Among the printers who have persisted in their attempts to share in his business is the one whose truck wheel had been lost. Being a man who long since has learned the value of the little amenities of life, naturally my neighbor wondered whether the printer in question would "rise to the occasion."

The investment in the wheel and tire was upwards of a hundred dollars. It was worth saving. By the goodness of a neighborly citizen, it had been saved from "finders-keepers." But neither a personal phone call, nor a letter of appreciative thanks, nor any acknowledgment whatsoever, came from the printer to the man who had put himself out to do "a good turn" for him.

How that printer muffed an opportunity to impress a prospect! How an expression of warm-hearted appreciation would have drawn that big buyer of printing to that printer! Three minutes of dictation and three cents in postage would have been a small expense indeed in return for my neighbor's efforts to hold that wheel for its rightful owner. Better, still, would have been a personal call which would have changed that printer from "just another salesman" to a personal friend. Wonderful friendships have grown from such thoughtfulness. The world is hungry for appreciation and it never pays to lose sight of that important truth.

Specimen Review

BY J. L. FRAZIER

Items submitted must be sent to this department flat, not rolled or folded, and marked "For Criticism." Replies about specimens can't be mailed

THE MORSEMERE PRESS, of Yonkers, New York—Your invoice is effectively designed and well printed, a good job, to be improved if the smaller lines "sold to" and the like were in bolder type to better balance the ultra-bold major display and if the striking monogram "M P" were in a brighter blue to afford better contrast with the black type matter and to make the whole brighter.

REARDON, KREBS & BERAN, San Francisco, California—"The Last Will and Testament," measuring 6½ by 9½ inches and printed on white deckle-edge paper with French-fold cover of same quality but heavier, is a real typographic gem. Goudy Medieval type used throughout creates an ancient atmosphere quite suitable for legal documents. Red and black, with an occasional line of type or a Bodoni dash in blue, are used for printing. A hand-drawn head and tail band in blue appear on each page. The other decorative features are the panels built from rule, the perfect joint and ideal proportions of which reflect the work of a true craftsman. It is a brochure worthy of your imprint, indeed the imprint of anyone.

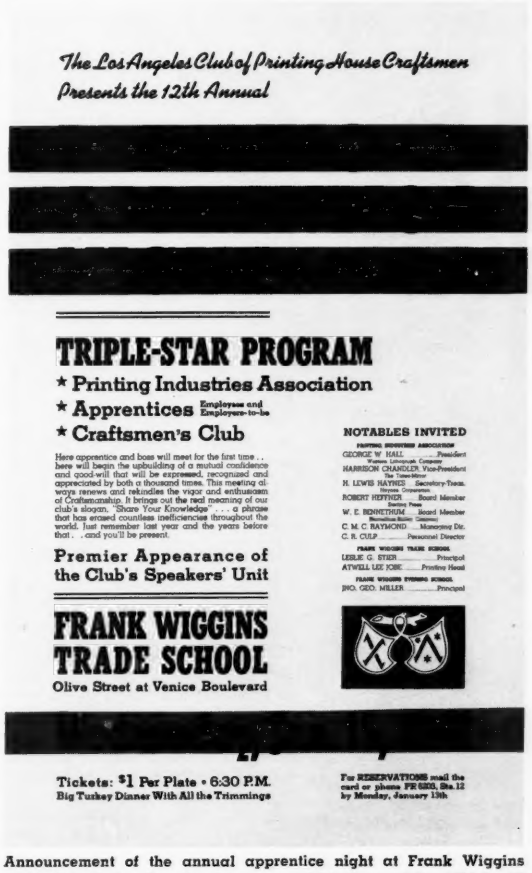
O. R. THOMPSON, of Jackson, Michigan—Specimens are interesting and attractive, a credit to the craftsman you are, only you slipped on one detail, maybe two, of the card, "Seafood Specials." There's too much border in relation to the type, which is really smothered. For about a year—years ago—our eyes and esthetic sensibilities were hurt and shocked respectively at the sight of the ugly Broadway, or some equivalent, at every turn or just about every turn. Use dropped all of a sudden as one would drop a hot poker and with equal reason and now it is seldom seen. You of all champions of what's sane and attractive in typography should be the last to inflict the sight of it upon us. Melt it, please.

THE MARCHBANKS PRESS, New York City—A calendar so near to perfection as your 1941 offering is seldom seen. Artist and typographer both seem to have worked in complete harmony of thought. The page, measuring 10 by 15 inches, is a good size. Black ink is used for the cover of heavy buff cover paper. Old style figures, seventy-two-point, are used for dates with name of month the same size. An unusual effect is obtained by a light rule running around each page six points from the edge. The leaf for each month carries a line drawing of some seasonal flower measuring approximately 5 by 8½ inches. Lucina Smith Wakefield furnished the drawings, and, no doubt, completed the calendar by hand-tinting them in several colors, reds and greens being such as to blend perfectly with the buff paper.

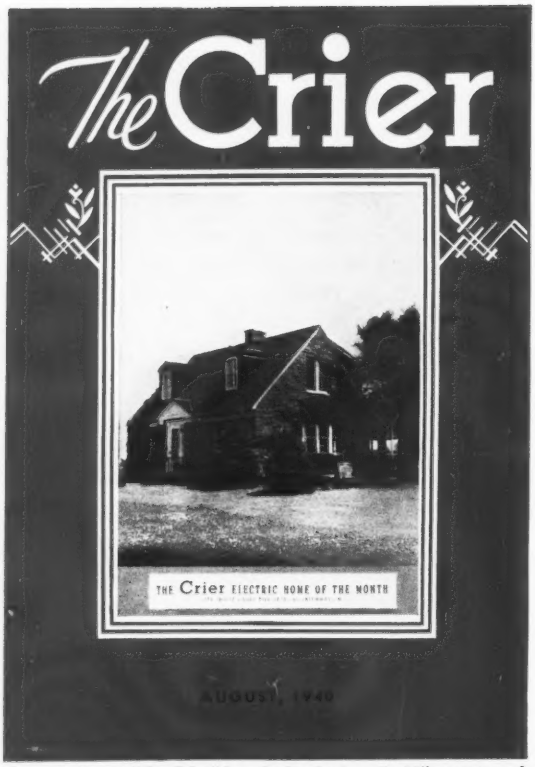
HAROLD W. JONES, of Columbia, South Carolina—The Rawls' Auto Auction Sales Letterhead is not a bad set-up. In fact, considering letterheads by and large it would be rated among the better. However, there is not enough variation in the sizes of types used, the less important items being too large. The result of such uniformity, or near uniformity, is that the more important lines do not stand out as they should, due to lack of contrast. Incidental is the effect of "color," which is better when the subordinate matter is smaller and important matter is proportionately quite large. Furthermore, there is an effect of crowding, not excessive but noticeable, and this also would be eliminated if somewhat smaller type were used for some lines as, presumably, the lines were set closely in order that the type would not take up too much space.

THE VON-HOFFMAN PRESS, of St. Louis, Missouri—Your February house-organ, "Printed Words," is decidedly unusual. It is out of the ordinary because the last page is double thick light blue cover stock and measures 8½ by 11 inches. On top of this sheet, and even with it at left and bottom, the twelve pages of the magazine proper, measuring 7½ by 10 inches, are attached with spiral binding. On the inch-wide extension of the cover at top and right-hand side the title appears, "Printed" at top and "Words" at right side in outline uncial letters. The front cover of white paper bears wide diagonal red stripes with line drawings of Washington and Lincoln overprinted in blue. Where the illustrations strike over them, the red stripes are air-brushed to permit a more effective reproduction of the illustrations. A four-color process specimen demonstrating excellent presswork, with typography in keeping, occupies the center spread.

JACK H. GREEN COMPANY, of Oakland, California—Your three blotters stapled at left end with one wire make a novel, worthwhile advertising piece. Dimension of the pad is 2¾ by 4½ inches. The top blotter only is printed, a band across the top in a reverse plate of firm name printed in silver ink with letters outlined in black. One word, "Printing," appears in script lettering in reverse on a large disk of bright green ink. The remainder of this top blotter, excepting the green spot, is in black, with the street address and telephone number in reverse across the bottom. White stock causes the reverse lettering to show to advantage. Immediately under this one blotter are two of different colors. Finish and class are contributed by a heavy sheet of Cellophane on top. It serves two



Announcement of the annual apprentice night at Frank Wiggins Trade School, Los Angeles, is green and black on white, 10¼ by 17



Cover design of "The Crier" has the border in a "gold" reverse and the panel illustration in black. The house shown in the panel is not the same house as that shown in the original since mechanical requirements made substitution necessary. Trim: 8½ by 11 inches



Cover of this folder by William E. Rudge's Sons, of New York City, is 8½ by 11 inches, brown and black on white. Notice that just at the top of the black-on-white panel may be seen the leading four lines of editorial comment by the New York "Sun" on the broadside which was reviewed in the July 15 number of that daily newspaper, part of the page of which is reproduced in reverse for a background

purposes, to protect the printing from soiling and to provide an excellent surface for the finger tips when using the blotter. It's a modern piece of blotter advertising which should be appreciated for another reason, because you provide not one clean blotter but three.

J. D. LESHER PRINTERS, of Fremont, Ohio—Layout of your letterhead is interesting and also effective, featured by the broad and rounded brush stroke of color in the upper right-hand corner in which the lines, "Letterpress and," "Photo-Lithography," and "in Black and Colors," curved on an arc similar to the brush stroke, appear in reverse color and outlined in black which is used for other type matter, all except the address appearing in upper left-hand corner, address being to the right underneath the stroke of color. You did make a mistake, seemingly, using the "parchment" stock, for there is mottle in the wide brush stroke in color, for which we consider ink and/or pressmanship responsible because type in black is not well printed. A better color than either of the three used could have been chosen, the lemon-yellow is too weak, a chrome would have been better. The green-olive is too dark; contrast between it and the black outlines of the reversed letters is not adequate. The red is best of the three, but rather too powerful. Orange, normal green, or a middle brown would be better.

SUPERIOR PRINTING COMPANY, of Atlanta, Georgia—The front of your 1940 Christmas greeting titled "Snowflakes in the Air" has fine points, first being that the Strathmore novelty stock and the title tie up beautifully, suitability being accented by the fact of the title above and to the left of center being in a highlighted "airy" type and of the red line from upper left-hand corner extending down and to the right until it is finished off by a wee cut of a plane zooming up toward a point just below the title. A second feature is the relatively large square in blue and the red circle partly showing back of it to the right and above, these in the lower right-hand corner. In reverse color "A Square Deal" appears in the upper left-hand corner of the square, "The Year 'Round" in a rounded line at top of circle. It's a good idea. While effective, inside pages are rather too blunt typographically for the kind of piece it is, rather more like an advertisement than a greeting with feature lines accented so much as they are here. The back page, while also quite commercial, is more in tune than pages 2 and 3 of your greeting.

HAROLD P. SMITH, of Chicago—Welcome to this column and best wishes for a great success of Smith Typesetting Company. We were one of your father's rather intimate acquaintances, one of his admirers. Much of his superior craftsmanship which made the name of his company, Superior Typesetting Company, entirely apt, appeared in this department; he built up a reputation for quality typesetting it will be no easy matter for you to maintain. The various samples of stationery, your first, represent a fine start. Layout is interesting and impressive, evidences new ideas difficult to explain. Most appealing to us is the correspondence envelope sure to be reproduced, possibly in the issue in which this appears. One feature, the cross band of about a dozen one-point rules with 1½ points between (a guess) with small round monogram cut in, employed on all the stationery forms, develops that family resemblance, and contributes the advantage of repetition of impressions. We consider that it is highly advisable that letterhead, envelope, invoice, business card possess a common central idea for the increase in advertising value that it brings about.

A PLEASANT EXPERIENCE, and one we have looked forward to with

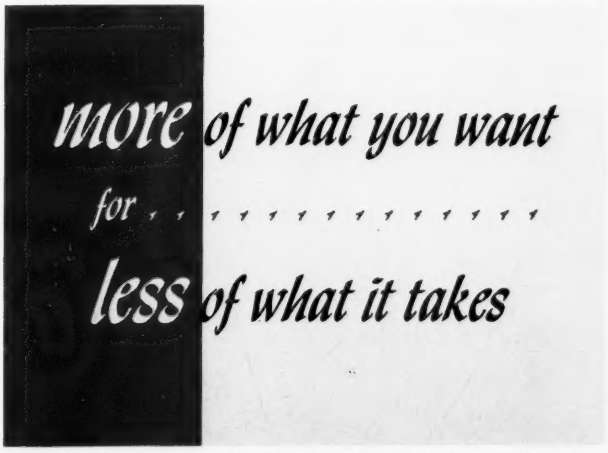


Lund Press blotter is printed in blue and black on buff coated stock. Notice how the background shows around the initials to give a three-dimension effect

anticipation each year, has been to review the annual calendar of Bertsch & Cooper, designers and typographers of Chicago. The late Oswald Cooper produced this calendar completely with all hand-drawn letters and figures, presumably this year's calendar is no exception. It is one of his last complete efforts. To the last "Oz" retained his originality, never strayed from the characterful Cooper style. As in the past it measures 7 by 8¾ inches, is printed in three colors. Carefully chosen pastel shades are used for name of month; days of week are on a horizontal band of reverse gray bled both sides; calendar figures and the name across the top, a hand-lettered line approximating fourteen-point type, are black. Gray vertical lines extend from the reverse band down between the columns of figures. White plate-finish stock is used. Figures in the 1941 calendar seem to be slightly taller than in the past and contain all the warmth and friendliness that has characterized Mr. Cooper's work for the last quarter of a century. Although this is the last calendar to come from the hand of "Oz" it is certain to inspire all fortunate enough to get one with a determination to do well whatever they have to do.

THE FRYE PRINTING COMPANY, Springfield, Illinois—The revised letterhead you turned out for the "Division for Delinquency Prevention" of the state is a remarkable improvement over the old, the like of which we seldom, and should never, see. Doubtless much of the kind like the old is being done but those who do it know it's bad, or what's more likely, think it's good because they don't see this department and benefit from the examples of good work shown and described in it. The old has the conventional center group with name, address, *et cetera,* flanked by two narrow groups ("ears") giving names of state and department officials. It is set in the time-worn and long-wearing Copperplate Gothic, so long ago introduced by producers of engraved stationery because of the simplicity of tooling it—the one virtue—and simulated in type—the Copperplate Gothic—to enable printers to produce work of similar effect. The new is of interesting off-center design, featured lines are set in a characterful, quite new type, Lydian. It is well organized and well printed. Comparison provokes a thought: Why does any printer seek to match stereotyped engraving, the nature of inking of which he can't make and which saves it, when he has some types available which when printed with bond inks come closer to matching the inherent qualities of intaglio inking than can possibly be the case when using the blocks, scripts, and Old English to which most engravers still cling. Certainly the smart new types, like Lydian, for an example, have publicity qualities no conventional engraved face possesses. So, why put oneself behind the eight ball trying the impossible when facilities are available to put the letterpress printer in a better offensive position?

THE MAYER PRESS, of Pittsburgh—Your "Now is the Time to Order" blotter is well arranged, though of highly conventional layout. Largest lines are "Advertising" and "Specialties," squared up following the title above given for convenience, the two words being essentially part of it. In the characterful, free, and very light-toned sans-serif Huxley type, the words are relatively much too weak despite size also throw the



Cover of a 16-page promotion booklet of J. M. Bundscho, Inc., of Chicago. The 7- by 5-inch cover is a gray stock printed with brown reverse and black type



The above Christmas greeting issued by A. R. Tommasini, of University of California Press, Berkeley, is printed in black and red on white deckle-edge all-rag book. Its trim size is 7 by 10 inches



Crash-covered board cover of the 62-page book of the W. C. Conkey Company, Hammond, Indiana. The heavy rule and display type are in black ink while the trade-mark is in the same shade of blue as the plastic binding. The winged horse trade-mark is repeated inside on the first page following the title page, where it is in orange

whole out of tone balance, though we do not insist that should be exact. With the two words so weak there's an effect of a "hole" on the right side. Small lines to the left overprinting the solid rectangle of yellow are spaced tight, yet height of rectangle is such they should be spaced out to provide even margins all around on the panel, in which event one action would bring about two improvements. The piece is far better than two other blotters, "Buy Now" and "Use Your Horse Sense," thrown together without any design, the former having the further disadvantage of the signature being in extended Copperplate Gothic, a definitely unpleasing contrast of shape with other lines. Referring again to that first-mentioned blotter, may we say yellow, unless rather close to orange, is a color liked by few, and, we think, with reason. Fortunately you have confined its use to solid bands at top and bottom and the panel mentioned. See sometime a piece in which a line of type is printed in process or lemon-yellow, even normal yellow, and you'll decide to shun it for the dangers which lurk in its use. It is the weakest in tone value (carrying power) of all colors, affords the least contrast of all against white stock commonly used. It's a swell second color against black, which means it is anything but swell against white.

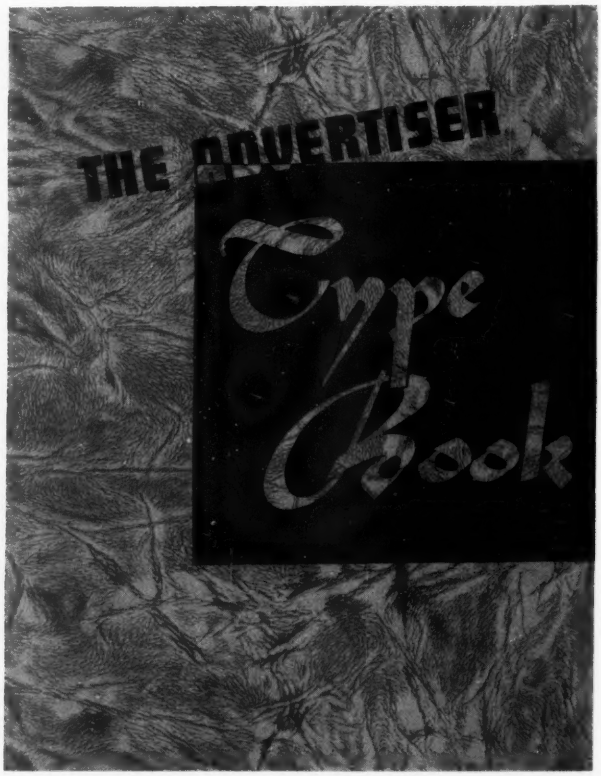


Andersen type book has a red grained cover printed with a silver design and black type. Its size is 7¾ by 10¾

HUGO WAGONSEIL AND ASSOCIATES, Dayton, Ohio—You have achieved something which is not only attractive and impressive in planning the brochure, "Monarch Marking System, 1890-1940," but struck a new note or two others might adapt for the change of pace the ideas followed suggest. The front cover of heavy, rough, and hand-made quality, terra-cotta stock with deckled right-hand side is close to three inches short, the back cover correspondingly extended, providing overfold from back. Turning back the overfold discloses part of first inside page which is printed in "gold" from reverse plate, the visible part disclosing sketch of a woman, hat box and other packages in arms, walking forward with copy "the story of a man who had a DREAM" informally arranged following. Too bad, we think, the smart Lydian used for that copy wasn't also employed for the title on the short front cover, for which a quite unattractive heavy condensed letter is employed, the bad effect of which is counter-balanced by the quality effect of the cover and "gold" of the visible part of inside page 1. Raising the short front cover a blind-embossed picture of a salesman at counter waiting on a customer is disclosed on the gold, of course. Raising the first leaf a tissue leaf appears covering the first page on white paper largely covered by full color portrait of the president, bleeding off at top and right, with copy aside from caption, "Fifty Years of Business Building," in the lower left-hand corner following sketch which joins up with rule in weak green tint at left and bottom of portrait. Illustrations throughout are bled one way or another, the brochure all through exuding quality. Presswork is excellent. The only adverse criticism already intimated is the type of the front cover and the old-fashioned layout of the copy there which is not in keeping



Gutenberg edition cover of publication issued by Buenos Aires Typographical Society, is 9 by 12 inches, black and dull orange on white



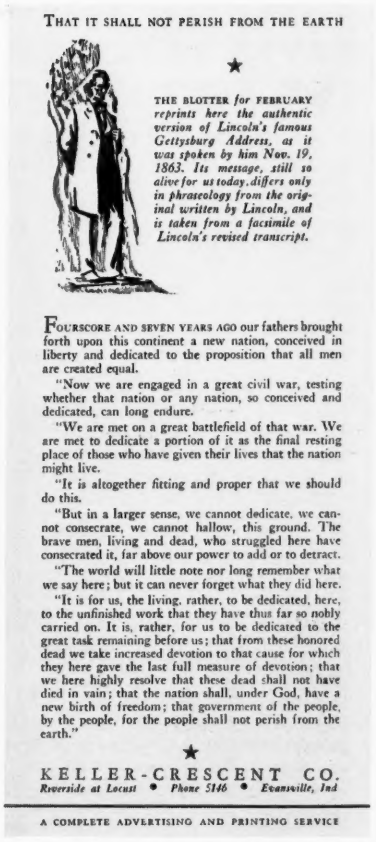
Advertiser Printing Office, Adelaide, Australia, type book has a novelty cover of two shades of brown, printed in dark brown. It is 8½ by 11 inches

with the top-notch quality of the item in all of its other sections.

HEWITT RUBBER CORPORATION, Buffalo, New York.—We do not know the person responsible for the "Hewitt Magazine" but he is doing a swell job of layout. Too many house-organs today are burdened with meaningless subheadings that detract from the punch of the main heading, and we are glad to note the absence of sub-heads. Good letterspacing exists in all condensed gothic heads, which range from twenty-four point to seventy-two point in size and are placed in proper relation in the page layout to the ten-point text matter set twenty picas wide, two columns to a page. We'll also say this fellow uses his artistic instinct in selecting sizes and style of script type and hand-letter script lines for places when they are needed. His originality is also displayed by occasionally placing the "by" lines at bottom page alongside a spot of color.

FORREST R. BRAUER, Washington, District of Columbia.—Your program for the Life Advertisers Association contains some very unusual features. The book has hard cover which hides the plastic binding, yet it has practically the same feature of opening flat as when only plastic is used. Another feature, that others could make use of at this time when patriotism is in most people's mind, is the use of rule and stars, both typographic. In this program three parallel one-point rules run along the outside of each page and extend eight picas toward the center at both top and bottom of the pages. Where these rules stop at eight-pica measure, the band across top and bottom is completed with eighteen-point open stars. Because of the uneven length lines program copy these rules and stars serve a very practical purpose of visually holding the mass together, while offering a timely decoration, "Laa" is original and well done.

WE THANK A. E. Vezina, of *L'Action Catholique*, Montreal, for one of the most interesting items issued to recognize the 500th Anniversary of the Gutenberg invention. Our knowledge of French is nil, but pictures permit of understanding what it is about. A coarse screen halftone illustration showing two men beside an old press such as Gutenberg's, printed in a characterful blue, covers the entire front, while a similar halftone showing Gutenberg inspecting the sheet just off the press occupies the fourth cover page, one picture in fact. The title is printed in black over the front picture a bit above center. Each text page affords a contrast between the old, at the top, and the new, below. On the first of these an old engraving shows Gutenberg watching a sheet being drawn off the type. Illustrated below are monotype keyboards, among the equipment used on the company's publications. Another page reproduces an old wood engraving illustrating that work being done, while below it the camera of the gravure department is shown in halftone. And so all the way through, almost every operation being illustrated and described. An open space on each page is used to tell something about men


THAT IT SHALL NOT PERISH FROM THE EARTH

★

THE BLOTTER *for* FEBRUARY *reprints here the authentic version of Lincoln's famous Gettysburg Address, as it was spoken by him Nov. 19, 1863. Its message, still so alive for us today, differs only in phraseology from the original written by Lincoln, and is taken from a facsimile of Lincoln's revised transcript.*

FOURSCORE AND SEVEN YEARS AGO our fathers brought forth upon this continent a new nation, conceived in liberty and dedicated to the proposition that all men are created equal.

"Now we are engaged in a great civil war, testing whether that nation or any nation, so conceived and dedicated, can long endure.

"We are met on a great battlefield of that war. We are met to dedicate a portion of it as the final resting place of those who have given their lives that the nation might live.

"It is altogether fitting and proper that we should do this.

"But in a larger sense, we cannot dedicate, we cannot consecrate, we cannot hallow, this ground. The brave men, living and dead, who struggled here have consecrated it, far above our power to add or to detract.

"The world will little note nor long remember what we say here; but it can never forget what they did here.

"It is for us, the living, rather, to be dedicated, here, to the unfinished work that they have thus far so nobly carried on. It is, rather, for us to be dedicated to the great task remaining before us; that from these honored dead we take increased devotion to that cause for which they here gave the last full measure of devotion; that we here highly resolve that these dead shall not have died in vain; that the nation shall, under God, have a new birth of freedom; that government of the people, by the people, for the people shall not perish from the earth."

★

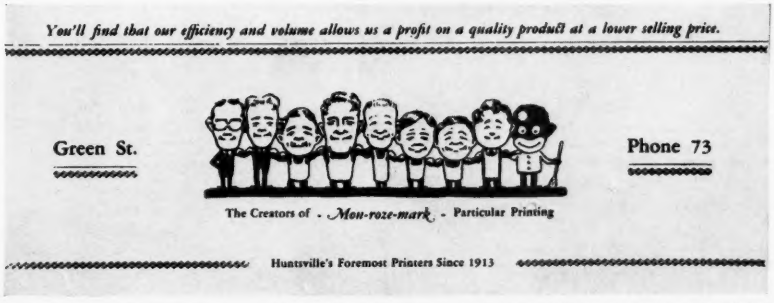
KELLER-CRESCENT CO.
Riverside at Locust • Phone 5146 • Evansville, Ind

A COMPLETE ADVERTISING AND PRINTING SERVICE

This Keller-Crescent Company blotter is 4 by 9 inches, of white stock printed in red and black



Above organ of Baltimore Club of Printing House Craftsmen is 4 by 9, in black and green on gray



Staff of Monroe Printing Company, Huntsville, Alabama, reproduced in blue on 9 by 4 white blotter



The cover of this booklet is 4 by 8½ inches, and is brown and black on eggshell. Reginald Mars, of Fred H. Ebersold, Inc., Chicago Advertising Agency, prepared this for Kaufmann & Fabry Company

great in the development of the graphic arts, such as Caxton. And—oh, yes—between rules for a space about an inch deep along the bottom of each page features of the organization, facilities and service, are broadcast. The effect is both lively and interesting throughout, represents undoubtedly much thought and great care. We rather regret some classical letter like Cloister or Caslon was not used throughout for display and "body." However, the Ultra Bodoni on the cover really sparkles as would no classical face unless it were so large as to all but obliterate the picture.

THE EDITOR is indebted—positively, not maybe, indebted—to the McIntosh Paper Company of Chicago, for a feast to eyes at times sore from viewing mediocre and poor printing. That feast is in the form of a brochure issued to demonstrate "a new quality in offset paper" developed by the Hopper Paper Company, Taylorville, Illinois. Pages are 16 by 20 inches, all of cover weight of the white stock in question, so the book "bulks big." It is bound by red plastic, this functioning as part of the cover design, copy for which is "Offset for Color," and "Direct Color Photography by Transcontinental and Western Air Lines, Inc." The bottom two-fifths of the page is printed light blue, grading to faintness at the top with highlight dots. Close above this blue section the main title appears in one big line, "Offset for" in smooth cursive printed gray-violet, "Color" in sans-serif caps, these letters blending from red at the top to yellow at the bottom. No attempt at an "easy job" was made. Remember, the upper three-fifths of the page is of white background, the stock. Near, but not too near, the upper left-hand corner visualize two ink tubes with ink (yellow and red) dripping down, first in two streams, then joining, and bleeding off the page over and under the secondary display, one line set in condensed block-letter caps letterspaced, much smaller than the title. It is "sweet"—it is impressive. The inside front cover carries a "broad" crayon sketch of an offset press in blue with 1½-inch band in drab-violet across the bottom below, bled sides and bottom. This is repeated on all pages. Graded tones—dark at top, light at bottom—feature this band. The title page is below the standard of the book otherwise, except for the offset presswork being ordinary. We turn on, however, to further feasts. Almost all succeeding pages bear a full-color picture, eleven inches across by nine inches high, featuring TWA planes amid interesting surroundings, given neat finish by a fine-line panel in gray two picas from edge of pictures, these placed nicely above center of page, so nicely that contrast in proportion between pictures and page isn't in the least objectionable. Offset presswork reflects the increase in depth and brilliance of color achieved by the planograph method in recent years. Finer detail would undoubtedly be achieved from four-color process relief plates printed letterpress on coated stock, at higher cost for both engraving and paper. The book is an achievement.

TALENTED TYPOGRAPHERS PRESENT SEVEN INTERESTING LAYOUT IDEAS FOR SETTING THE STRATOLINER AD

● THE INLAND PRINTER bows in apology for its neglect—due one month to oversight, the next to the limit as to number of pages which may run in color and bleed, and the next to a feeling that too much space had been devoted to showing specimens—to present earlier the seven Stratoliner advertisements shown on this and the next page. Readers, no less than the seven typographers — among the best in the country, by the way— are appealed to for forgiveness. A further apology is due Harry Armstrong, of Nashville, who sent in a decidedly dramatic reset—but somewhat off proportion and by its nature unsuited for showing according to the plan of presentation which has been followed.

Because it was expected several might not respond, more typographers alien to Chicago were asked to submit resets than our makeup plans contemplated. All did respond, however, and for once in history good work upset the applecart. The editor thanks each and every one of them.

Veteran readers may still make their comparisons by referring back to our October issue, in which the sixteen Chicago-set ads were shown; also the November number, in which eighteen outside-of-Chicago typographers sought to beat the Chicago boys, and we think they did; and to THE INLAND PRINTER for December, in which the leading Chicago-set ads, according to poll of Jury of 100 and that of our readers by and large, were shown, these a second time. In all, including the seven presented this month, forty-one different set-ups of the copy have been shown. A comparison of these, along with reading or reading again the copy accompanying those in our December issue, should amount to a highly educational study. It will be worth while, we think, for any reader to get the issues mentioned together and do just that.

Alone of all participants, Walter LeVasseur, Buffalo advertising typographer, made use of type in reverse color and a halftone. According to the conditions governing the Chicago competition, he violated the rules in doing so. The prominence of the reversed bands featuring his ad, shown above, brings up another point, the signature. It was used on all Chicago-set ads but our typist inadvertently omitted it in preparing the copy to be sent to some of those outside of Chicago. The point was raised by several correspondents — and with some reason—that those out of Chicago were put to a disadvantage. However, some of the contributors secured what the signature usually provides, weight at the bottom, by displaying "Chicago to New York and to California." Whether or not the use of the signature would be an advantage to those not having copy for one, we feel the comparisons are interesting—indeed numerous readers have said so.



The three advertisements shown at top of the next page by O. E. Booth, top-notch printer of Des Moines; Howard N. King, of The Maple Press, York, Pennsylvania, also the typographic consultant and lecturer for the Intertype Corporation; and Will Laufer, of the Michigan Typesetting Company, Detroit, who has achieved very interesting







effect with rules, as has also Mr. King with "parens." Mr. King submitted several layouts, all featuring parenthesis-mark sky.

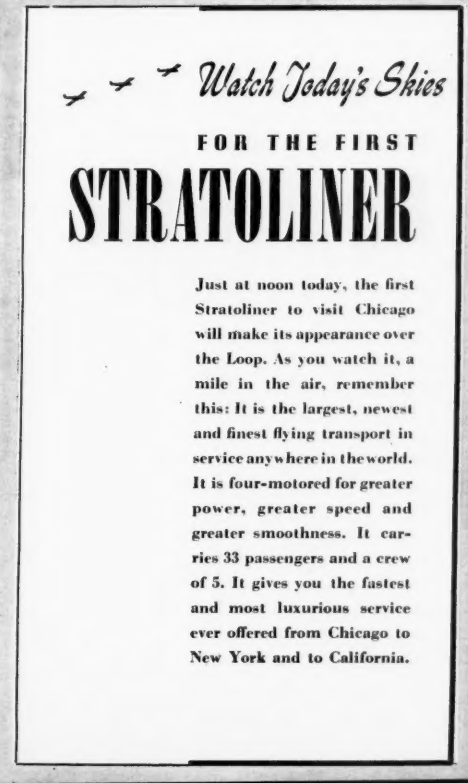
Below, left to right, in order, the craftsmanship of Carlton Stremic, of John C. Meyer & Son, advertising typographers, of Philadelphia; Robert Elliott, of San Francisco; and Edwin Bachorz is demonstrated. Mr. Elliott, by the way, is associated with Tom Cordis, a great typographer, better known as a past president of International Association of Printing House Craftsmen.

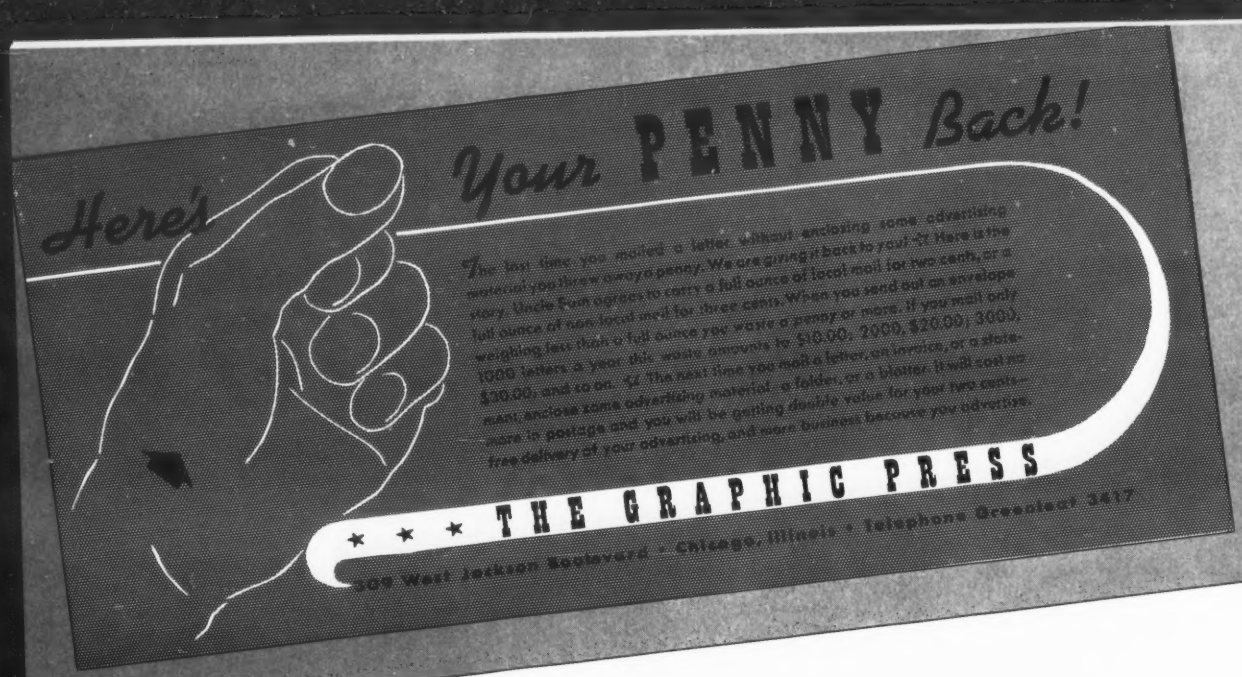
It will be seen that the word "Stratoliner" is given decidedly dominant display in these seven advertisements. To select the name of the new airplane for major display accords with a principle expressed by Theodore Low De Vinne who said that the answer to the questions "Who?" or "What?" determined the copy that should be displayed most. However, many of the original hundred who voted on the sixteen Chicago-set ads, also of those writing in the contest to name the leaders according to the poll of the hundred, stated that "Watch Today's Skies" should be larger than "Stratoliner." That conclusion, it seems, was reached by reasoning that "Stratoliner," being unknown to many readers, would hardly excite interest, whereas "Watch Today's Skies" would. The editor feels the latter phrase should be larger.

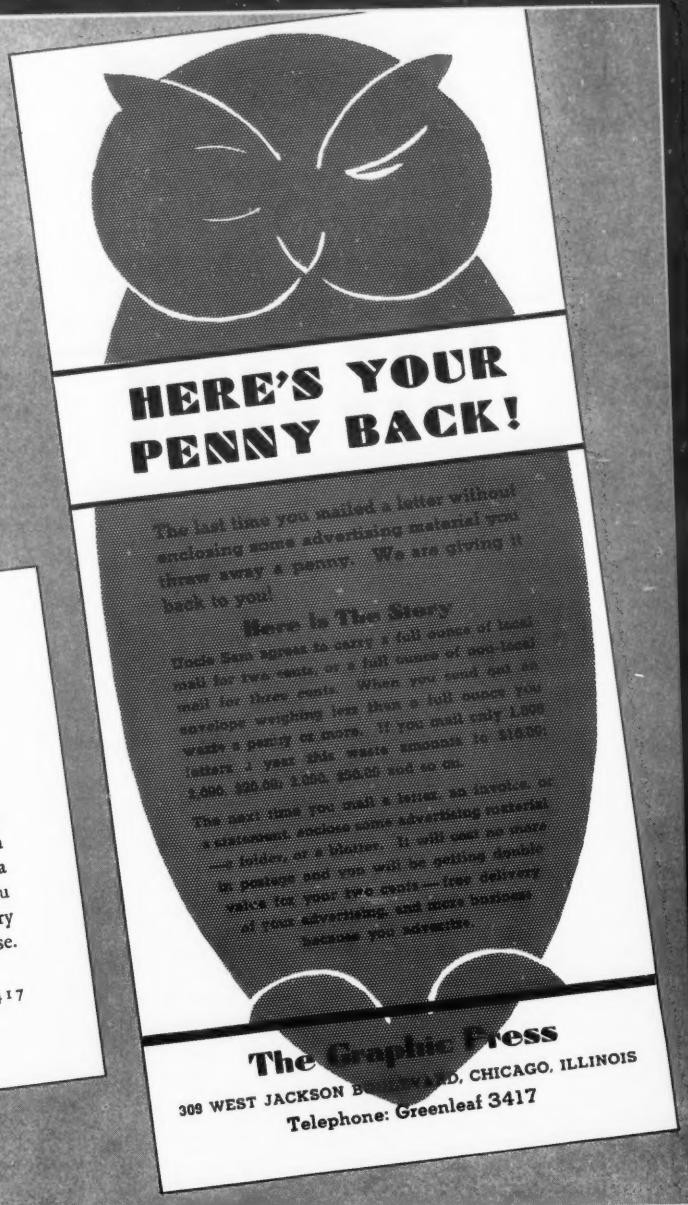
Is one of these better than any of the Chicago-set or other "alien" examples? Write the editor, for if you do it may be the stimulus to something even more interesting than anything you have as yet seen.











HERE'S YOUR PENNY BACK!

★ The last time you mailed a letter without enclosing some advertising material you threw away a penny. We are giving it back to you! *Here is the story:* Uncle Sam agrees to carry a full ounce of local mail for two cents, or a full ounce of non-local mail for three cents. When you send out an envelope weighing less than a full ounce you waste a penny or more. *If you mail only* 1000 *letters a year this waste amounts to* $10.00; 2000, $20.00; 3000, $30.00; *and so on.* ★ The next time you mail a letter, an invoice, or a statement, enclose some advertising material . . . a folder or a blotter. It will cost no more in postage and you will be getting double value for your two cents . . . free delivery of your advertising, and more business because you advertise.

THE GRAPHIC PRESS 309 WEST JACKSON BOULEVARD, CHICAGO, ILLINOIS, *Telephone* GREENLEAF 3417

Three Top-honor Blotters

No. 87, in green and black on white, with end of thumb die-cut for the penny, won first prize for Alfred Hoflund
No. 115, by E. Stephen Smith, won second prize. Printed in red and black on white, penny belongs at right of arrows
No. 66, in gray and black on white, brought third money to Anthony Taraborelli. Slits in left eye of owl hold penny

Judges Give Reasons for Selections in Typography Contest ★ Blotters show trend toward

"simpler combinations, more legible arrangements" and "'down to earth' typography"

● THE INLAND PRINTER during recent years has conducted no contest which created greater interest than the blotter typographical contest just concluded. As stated in our February issue, first prize of $25 was won by Alfred Hoflund, of A. B. Hirschfeld Press, Denver. Second prize of $15 went to E. S. Smith, Los Angeles; and third prize of $10 to Anthony Taraborelli, Providence.

Ten prizes of $5 each were originally announced. As two entries tied for last place among these ten, eleven awards of $5 each were made, these going to the LeVasseur Typographic Service, Buffalo; Ben Wiley, of Frye Printing Company, Springfield, Illinois, who had three designs placed among these eleven; David Martin, Oak Park, Illinois; Alfred Hoflund, receiver of the first prize, who also was awarded three places among these eleven; Algot Ringstrom, of The Marchbanks Press, New York City; Emil Georg Sahlin, of Buffalo; William B. Bradford, of The Bradford Press, Portland, Maine.

The table on this page gives the statistics, the first fourteen names listed being those which placed "in the money." A total of 117 designs were submitted, of which 56 earned a point or more from the judges. The number mentioned is greater than in previous contests.

Fifteen judges were asked to make the selections, each being requested to pick out what he considered the ten best designs, listing them in order. A judge's first selection was given ten points, his second nine points, his third eight points, and so on down to the tenth, which was given one point. The judges included V. Winfield Challenger, typographic director, N. W. Ayer & Son, Philadelphia; Ed. T. Cooper, president of the International Trade Composition Association, of Toronto; S. D. Fleet, Albemarle Paper Manufacturing Company, Richmond, Virginia; Harry L. Gage, vice-president of Mergenthaler Linotype Company, Brooklyn; Sol. Hess, art director, Lanston Monotype Machine Company, Philadelphia; E. G. Johnson, J. M. Bundscho, Inc., Chicago; Howard N. King, typographic counselor and lecturer, Intertype Corporation, Brooklyn; Wm. A. Kittredge, art director, R. R. Donnelley & Sons Company, Chicago; Douglas C. McMurtrie, director of typography, Ludlow Typograph Company, Chicago; H. A. Nicholson, editor, *Canadian Printer and Publisher*, Toronto; Gerry Powell, American Type Founders, Elizabeth, New Jersey; B. Walter Radcliffe, advertising manager, Intertype Corporation, Brooklyn; Paul Ressinger, designer, of Chicago; Harold Sanger, director, Chicago School of Printing & Lithography, Chicago; and Dan Smith, art director, Hart Schaffner & Marx, Chicago.

Comments by the judges indicate an unusual amount of interest. One, for instance, said: "It has indeed been a revelation to see so many striking examples of good 'down to earth' typography. Because of the very many exceptionally well set typographical examples, it was really a task to attempt to pick the ten best 'penny' blotters, and a much more difficult task to make a first-place selection."

Another judge wrote us, "There were quite a few with clever ideas, but unfortunately they were not displayed to the best advantage. On the other hand, judging solely from a typographic standpoint, some of the blotters were exceedingly well done, but the general scheme lacked some punch seen in certain of the others."

"Quite a number," said a different judge, "possessed admirable attributes but presented many obstacles in getting the message across. I attached much importance to the explanatory heading and the ease with which the text matter might be read."

A further comment was: "Of the type faces represented and their use, it is refreshing to observe a definite return to simpler combinations and more legible arrangements. There were some few contestants who

The table below shows how judges voted. Letters used to indicate judges bear no relation to order of listing in article

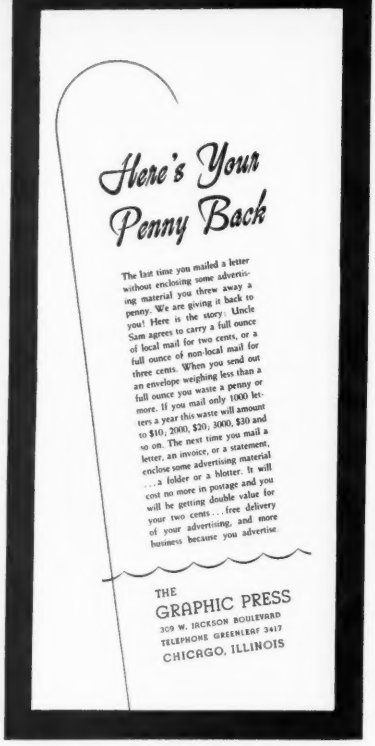
No.	JUDGES A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	Total	Contestant's Name
87				9			5	8	5	10			9	10		56	Alfred Hoflund
115			7		2		7	10			1			4	10	7	48	E. S. Smith
66		6			3	8			7			9	4			4	41	Anthony Taraborelli
48	10	1		1	7		10								9		38	LeVasseur Typog. Serv.
7	6		2	6		4		9	9					1			37	Ben Wiley
11	9	8	8	2				2								8	37	Ben Wiley
17	5				4		1		8			5	9				32	Ben Wiley
42		4				9	2			8					8		31	David Martin
81				8					10				3			9	30	Alfred Hoflund
85				5		2	6		4	9						1	27	Alfred Hoflund
19		7	10	10													27	Algot Ringstrom
68						10	9			7							26	Emil Georg Sahlin
71		9	5												7		21	Wm. B. Bradford
80			1					5							5	10	21	Alfred Hoflund
79							8				10					2	20	Bernard Lefers
105				7				7					6				20	Lou Frimkess
38	3				8				2							6	19	Fred Weber
64			9			7											16	Richard J. Hoffman
111					10		3	3									16	Robert Nord
20				3							5	3			4		15	A. Walker
10				4			4			6							14	Ben Wiley
62	7										7						14	Max McGee
83								6	3				5				14	Alfred Hoflund
33						6						7					13	J. F. Tucker
12	8		3														11	Ben Wiley
16		2	4		5												11	Ben Wiley
30												10					10	E. Frank Glasstetter
72		10															10	Wm. B. Bradford
60								1					8				9	Max McGee
75										3	6						9	William Metz
82					9												9	Alfred Hoflund
25											8						8	Kenneth Pratt
55												8					8	W. F. Melton and H. Levin
94													7	1			8	Walter B. Morawski
8	1		6														7	Ben Wiley
14										2		2	2				6	Lester L. Lippincott
32									6								6	Edgar A. Peterson
65											6						6	Anthony Taraborelli
70													6				6	Wm. B. Bradford
106										1					5		6	Joe R. Sheen
117				6													6	Dominick Franco
29					5												5	Leonard Glasstetter
56												2			3		5	Frederick E. Gardner
61	2	3															5	Max McGee
76		5															5	J. J. Wildi
98									5								5	Clyde Clee
2										4							4	Lester L. Lippincott
9	4																4	Ben Wiley
18					1								3				4	O. R. Thompson
26						4											4	John L. VanKirk
73									4								4	William K. Summers
47									3								3	LeVasseur Typog. Serv.
57					3												3	W. F. Melton and H. Levin
23									2								2	Kenneth Pratt
43				1							1						2	G. W. Verrill
58								1									1	W. G. Craig

seemed to deny the readability of type by placing conflicting decoration or detail behind the type." This judge continued: "It seems to me the whole idea is predicated on as dramatic and effectively contrasted a showing as possible of the actual penny. It is obvious that some contestants placed a penny on a piece of paper and began to *think around it.* That technique of development helped attain and hold the effective smash of a properly arranged type line, 'Here's Your Penny Back!' "

Still another judge wrote: "It is rather surprising that with one piece of copy so many different layouts and conceptions can be made. To me, the subject matter of the blotter was just a simple declarative proposition and required directness with good taste to accomplish its purpose."

Let's take a few comments on the winning designs: One judge, who placed No. 87 sixth, said that "Nos. 85 and 87, and several others, appear to have been done by the same designer. He is an artist with linoleum or rubber plates, or whatever it is. It is interesting to note how cleverly he connects his headlines with the firm name. In No. 87 this feature is so pronounced that one is apt to overlook the story, but at that he is bound to get his name across—and that, of course, is important, even if the sales talk is not read."

A judge who placed this design second said that "No. 87 had a great deal of movement which is commendable. It has a modern feeling that grows as you look at it."



No. 17 won seventh place, by Ben Wiley, set in red and black on white. Rule encircles penny

Then, a judge who placed No. 87 third had this to say: "Although this man used a very design-y type of thing, it has plenty of power which unquestionably attracts a lot of attention. It was selected by me for third place for sheer design, also it is well handled typographically."

Now for two judges who placed 87 first: One said "I think No. 87 would prove the most effective of any because of the directness with which it gets over the general idea, the simplicity and tastefulness of its type arrangement, and the compactness of the design as a whole." And the other: "The colorful background, so simply done with a hand-cut rubber plate, is well within the production possibility of any shop. The choice of illustration leaves no doubt in the reader's mind as to what is being done with the penny."

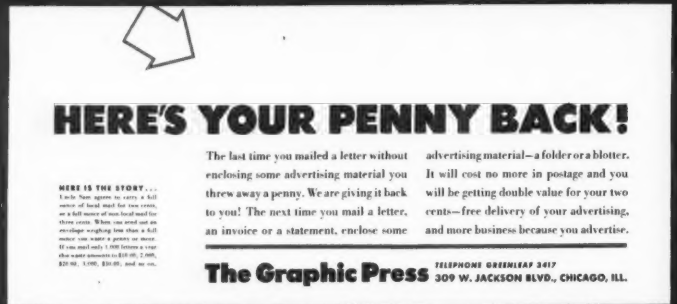
Entry No. 115 took second place in the final summing up, and here are a few comments: "I gave No. 115 the fourth place mostly because of its beautiful simplicity. This designer uses italics for emphasis and break-up very judiciously, and this design seems to have less copy than most others, which is an advantage. A new penny will shine on white stock."

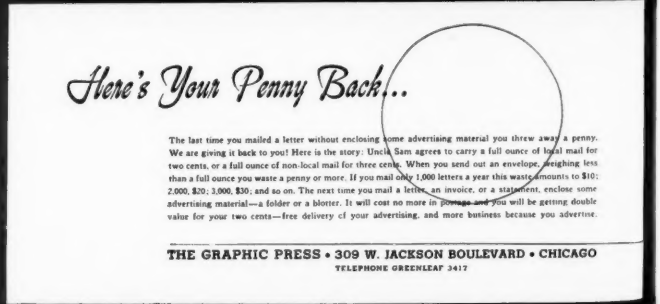
"Design No. 115 has the maximum of order and organization, and the type is easy to read because it is of large size, set in two columns. The color scheme and spacing are fine."

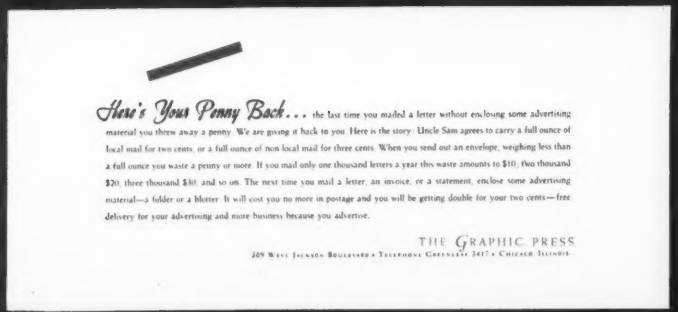
"In No. 115 we have emphasis through the judicious use of italics, and the even tone permits the three small arrows to positively point right towards the penny. The two small black stars definitely define the two parts of the type message, and the small but bold firm name serves to indelibly impress the reader with the firm's product over and above everything else."

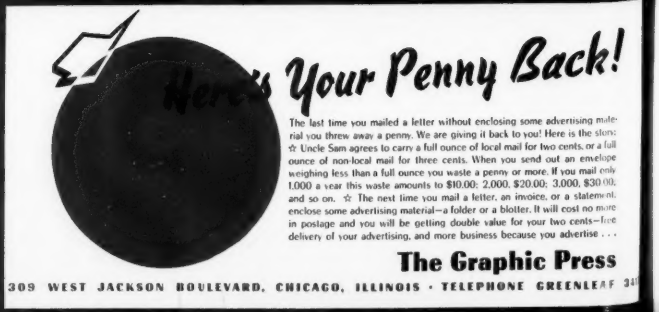
No. 48, directly below, won fourth place. LeVasseur Typographic Service ran it in red and black on India, with penny at arrow point. No. 11, under No. 48, in orange and black on buff, with penny in slits of red band, earned Ben Wiley sixth position

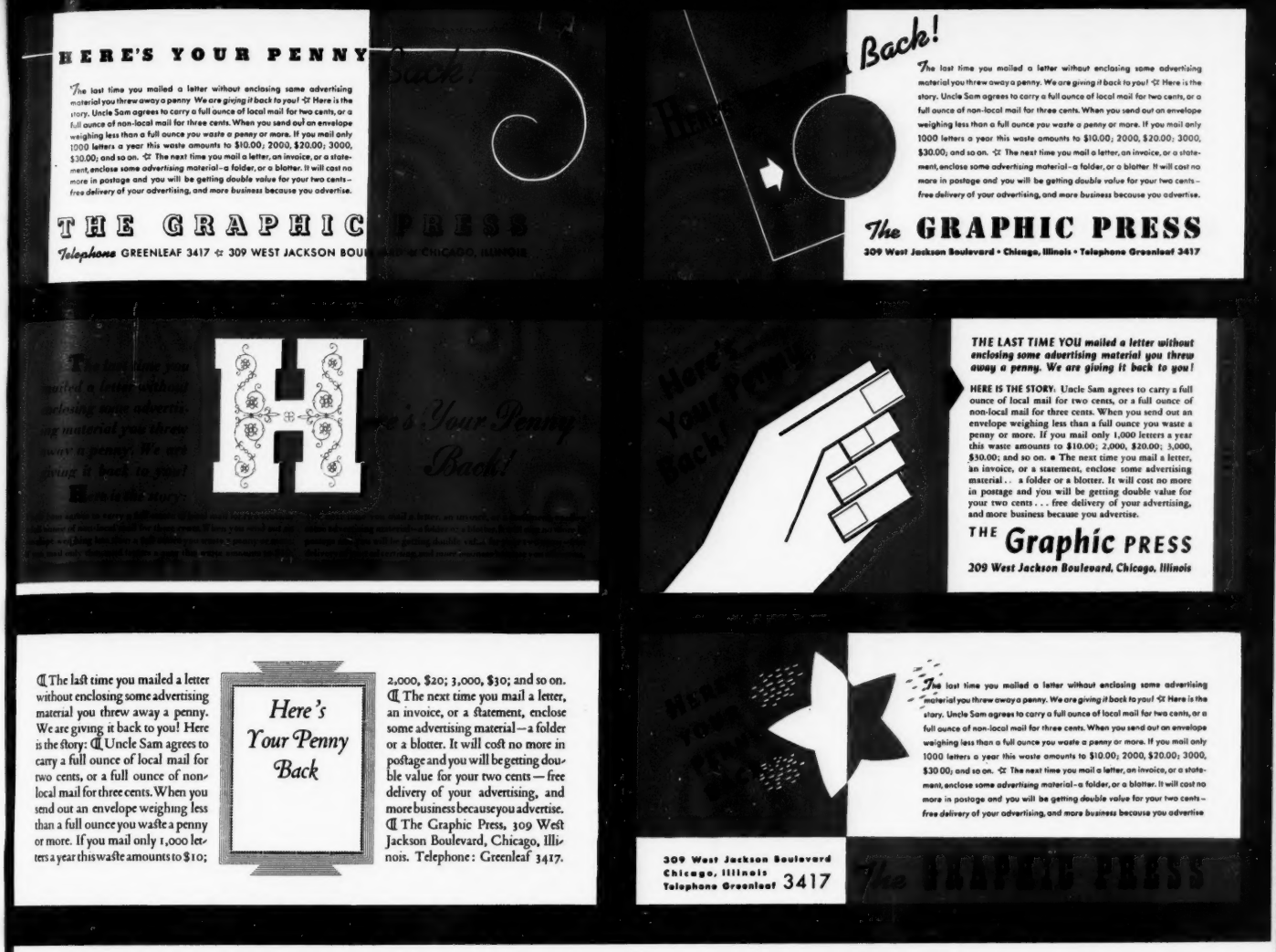
No. 7, just below, won fifth place for Ben Wiley. Printed in red and gray on white, slits in red circle held penny. No. 42, beneath No. 7, won eighth place. David Martin printed it in "silver" and black on white, and put the penny at arrow's point











No. 81, at top, won ninth place. Alfred Hoflund ran it in violet and green on blue tint, put penny at end of curve. No. 19, center, won eleventh place for Algot Ringstrom. In blue and black on white, penny belongs above display. No. 71 tied for thirteenth place; Wm. Bradford used orange and black on white, put penny in panel

No. 85, at top, in blue and black on buff with penny on circle, won tenth place for Mr. Hoflund. No. 68, center, won twelfth place. Emil Georg Sahlin used purple bronze and black on flesh tone, put penny under thumb. No. 80, just above, tied for thirteenth place. Mr. Hoflund used blue and black on white, put penny in star

In commenting on No. 115, which was his choice for first place, one judge had this to say: "This man did an excellent job of fine typography, neatness, and eye-attraction, with absolutely nothing but plain type or type ornaments. I think he is to be highly complimented."

No. 66 won third place. One judge who placed this design second said he thought "a blotter should be laid out with the type matter the long way so the user of the blotter is sure to get a mental impression of the firm's name each time the blotter is used." He did say, though, that he thought this was "probably the most unusual in the whole group."

Making reference to No. 48, one judge wrote: "When No. 48 returns my penny he not only tells me that I threw it away but reminds me what to do next time in order to save money and get more business. All this is said in seventy-four words of twelve-point Bodoni, six-point leaded, perfectly spaced, and beautifully balanced, with the penny placed where it becomes a part of the picture. Then if I am interested in what he thus briefly tells me, the details are there set in type large enough to be read."

Of No. 11, which placed sixth, one judge said "this has the virtue of simplicity, with the use of ample white space and leading between lines. However, the length of line is too long, and the design might have been better if the text could have been broken up in some way to make it easier to read." Second judge remarked "I have selected No. 11 as second choice largely because of the balance of spacing and color and the nice job of typography, although I do not like the extreme length of line used for the size of the body matter."

While entry No. 19 finally landed in eleventh place, two judges had selected it as their choice for first place. One of these judges said that No. 19 "takes advantage of the space in breaking up the copy to give accord and display. The use of the decorative shaded initial is attractive, as is the color scheme." The other judge said that his choice of No. 19 for first position "lies in the fact that it is most unusual. It has a great amount of eye appeal. The initial with its decorative units within is most attractive, and I like the manner in which the designer separated the important phrase of copy, off to the left."

Entry No. 68 was also selected by one judge for first place, and he states that "it was somewhat of a toss-up as to whether No. 68, 42, or 66 should be entitled to first place, but finally decided on No. 68. It appealed to me as being rather more original than the others, it carried a straightforward message, the type masses were well arranged, the point sizes were large enough to be easily read, and the colors were pleasing."

Another judge, who selected No. 68 for second place, said that "the attractive feature of this entry is in the way the penny is presented. This hand is well designed, and almost any compositor who has a few rules should be able to do it. The display and the penny are well placed, the lead lines into the message are effectively emphasized, the color combination is excellent, and the message reads easily although it appears to have a lot more copy than No. 48 [his choice for first place]."

The judge who placed entry No. 68 as his choice for fourth place stated that he did so "for the very unusual but extremely intelligent use of rule, mitering machine, and the 'man with an idea.' In No. 68 we have cheerfully portrayed a generous hand returning our penny, all done with just two rule faces."

One judge selected No. 111 for first place, and had this to say: "My choice was definitely away from the spectacular. After studying the many excellent designs I finally decided that if I were the advertiser, The Graphic Press, I would use No. 111. The reasons for this are basic in my mind. For instance, I would like to have the recipient of this blotter realize that The Graphic Press was returning the penny. The display copy says simply, 'Here's your penny back'—'The Graphic Press.' And the penny is there. Another reason for liking this blotter was the fact that I could read it easily and comfortably. The type was in comfortable measure and size."

All the judges seemed to feel that the majority of the entries showed excellent understanding of design and typography, as well as an appreciation of the advertising viewpoint and presentation of such a message.

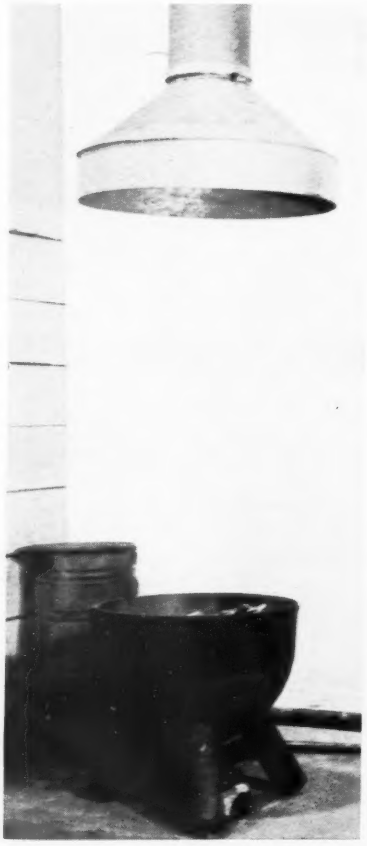
One judge commented on the fact that many of the contestants failed to attach pennies. Only four men, he said, completed the expression of their ideas by actually attaching a real penny. He jokingly charges THE INLAND PRINTER editorial crew with gathering up a lot of loose pennies and setting up Coca Colas all around. To which retort in like facetiousness, though it's a fact, we plead not guilty, and we did not expect to have pennies attached to the entries. We might have gathered up a goodly collection of pennies had we made that requirement for 117 designs with fifteen proofs each.

Practical, Easily Made Metal Pot

By GEORGE GRAHAM

● THE SHOP that requires a pot for melting metal but whose needs do not justify the purchase of expensive equipment can both easily and cheaply install a pot similar to that designed by Mack W. Calhoun, mechanical department head of J. T. McCool & Company, in Pine Bluff, Arkansas. This metal pot has been in service for over a year and has proven thoroughly safe and efficient.

The material he required are: A common cast-iron wash pot such as is stocked by any hardware concern, a second-hand gas burner, three



Metal pot with ventilator hood raised to reveal construction detail and appearance

short lengths of iron pipe of a size large enough to take the legs of the pot (two-inch diameter is adequate), a window weight with cord and small pulley, and several dollars invested in tin work.

After deciding on the location for the unit, call in a plumber. Give him instructions as to a suitable gas burner and explain the three pieces of pipe are to be fitted over the pot legs. These legs make space beneath the pot for placing the burner, increase the heat efficiency, and facilitate sweeping around the unit. They need not fit snugly as the weight of the metal pot will force them outward, insuring perfect solidity. *Wooden blocks or bricks should not be substituted.* Under weight they are likely to crack or tip, overturning the molten metal.

The tin work presents the largest factor but it can be handled by any competent tinner. The nearer the unit is placed to a flue opening, the simpler and cheaper his services. The unit here shown, however, was originally several yards from an outlet. This made necessary an extra elbow and horizontal section of pipe along the ceiling. This in no way hindered its serviceability.

The piping could possibly be made light but galvanized material is recommended. Pipes shown here are approximately seven inches in diameter. The funnel-shaped cover is constructed so as to give ample clearance when it is lowered over the pot. It is attached to a pipe slightly



Notice the amount of clearance around the pot when hood is lowered for ventilation

smaller than the flue-pipe size. This is necessary because it must slide trombone-fashion inside the vertical piping. Care should be taken to make this sliding part long enough so the cover fits well down over the pot.

When the tin work is erected, a collar or some means of attaching guy wires should be included on the vertical section. The wires extend from this collar to eyelets fixed at four points on the ceiling.

The cord fixed to a window weight is passed through a small pulley wired below the horizontal pipe. The loose end of the cord is then fastened to a hook on top of the cover. This acts as counterweight for the sliding cover.

When the pot is loaded and the gas lighted, the cover is pulled down. This gives a draft which carries off the fumes and also draws the gas flames high around the sides of the melting pot. When the metal is being stirred or poured, the cover is run up out of the workman's way.

The cost of this very practical melting unit is but a fraction of that for average factory-built equipment and can be assembled and put into service with a few hours of labor.

★ ★

Let in Sales Engineers

There is more involved than the Golden Rule in the advice to treat others' salesmen as you want your own treated. Some of those who call are real engineers and are capable of offering money-saving advice.

One salesman that I know is not a graduate engineer but he has been selling engineering equipment for so many years and has experienced so many problems that he knows machinery better than most engineering college graduates. As a result of his being permitted to enter one plant in an eastern city, more than two tons of coal are now saved daily.

Another salesman friend of mine has had many years of experience in lubricating problems of all kinds. Many firms will not admit him into the plant to look it over and be certain of exact conditions. Out in the vestibule he can only guess at the problems.

Judgment is necessary in deciding whether or not a salesman is capable. As a general rule, reputable manufacturers employ only high-grade men. An experienced buyer or printing shop manager can generally size up a salesman after a few minutes of conversation. If he knows what he is talking about, an invitation to inspect the plant may prove of real dollars-and-cents value.—*W. F. Schaphorst, M. E.*

English Is Taught in Our Homes

By EDWARD N. TEALL

● ANY PERSON's English is quite sure to be the product of environment much more than of formal training. It is acquired in the home, on the playground, in the work shop, factory, or office, rather than in the schoolroom or from text books. *The English that we use is the English we hear or read in connection with our real living.*

A mother said to me: "I wish I could teach my boys and girls English, but I don't know enough about it myself." And I said to her, "You *do* teach them English. The first words that ever meant anything to them were spoken by you. Your habits of expression are reflected in theirs. Children tend to talk as their parents talk. Schoolroom instruction in grammar and composition makes the student language-conscious, perhaps even critical; but the English of the home is the *base* of the young person's manner of expression."

There's a story of a Boston mother who remonstrated with her little boy Rollo over his use of language. The boy was having trouble with a toy engine. "The goddam thing," he said, "ain't running right." "Rollo!" cried his distressed mother, "how many times have I told you to be careful about your language! Never, never say *'ain't'*"! Standards vary.

If the parents call an engine an "injin" or "en-jine," so will the children; at least, until they are effectively taught differently. If the elders say "genu-wine," "extry," "favor-ight," so will the juniors.

Perhaps father and mother are British, or affect a British pronunciation, saying "cordy-al" instead of Yankee "cor-jal," "cor-jally," "cor-jality." Isn't it altogether likely that Junior and Sister will follow the parental lead?

If the parents say "between you and I," "I didn't say nothing," and all the likes of that, so will the kids.

Similarly, children from cultured homes will naturally use "classier" words and more fastidious construction of sentences. Their English construction is no affectation; it is the only speech they know.

I detest talk about "classes," but it is the simple truth that we do have, in democratic America, group differences in such matters as language habits. These correspond to the differences in clothes and manners. The difference is not in essential character; it is an affair of external appearance, of conventionality.

Truly, I have heard farmers, mine workers, mill hands, and tradespeople use some finer English than that of professional writers or professors of English. *Their* speech is apt to be stilted, self-conscious, artificial. The "plain people" use our sturdy Anglo-Saxon words, Chaucerian or Shakespearian constructions, and expressions familiarized in the early texts of the Bible. And they are apt to speak with a sincerity and a spontaneity that have more vitals than the carefully supervised diction of professional writers and speakers.

One of the saddest things in life is to see the youngsters coming home from college, where their bills have been paid through parental sacrifices, with a manifest feeling of superiority. I once heard a young university student, home on vacation, ridicule his mother's English—and I was within an ace of smacking him down. But my indignation at the young man's brassy effrontery could not quite cancel my knowledge that the boy's mother could—and should!—have paid a bit of attention to her grammar. She defaulted a certain responsibility that was fairly hers as the mother of a university student. She was deeply hurt; but was she wholly guiltless? Did she not, to an extent, get what she asked for?

Mothers regulate the sleep and play, the clothing, hygiene, and diet of their children. That's their work in the world, and it is done with intelligence and in all conscience. Why should not mothers watch with equal zeal and zest their children's vitamins—and verbs? Why should they not seek as determinedly to keep the youngsters' grammar neat as to keep their clothes whole and clean? Well, the mothers know cooking and sewing, but English—that's out of their territory, they feel it should be left to Teacher. And so they let one vast parental influence go by default.

Language of the *home* is the language of the *nation.* The mothers of America can render a tremendous service, now neglected, if they will try to regulate home English.

A BUSINESS-BUILDING BLOTTER for You ★ Another INLAND PRINTER Service



● Only well advertised plants survive in Nature—and commerce. Nature's bright colors attract customers: Butterflies and hummingbirds and insects which accept offers of nectar in exchange for distributing pollen, causing fertility and growth.

● Nature advertises with care. A spot of color is the most economical, surest way to results in commerce, too. Blossom out with color. Call Greenleaf 3417 for extra attractiveness which makes sales offers fertile with results—so *your* plant will grow.

309 WEST JACKSON BOULEVARD *The* GRAPHIC ARTS PRESS

★ SEED CATALOGS all around, optimism—this, despite conditions to which Americans will not surrender—these are characteristics of springtime. Executives as usual are taking long, determined looks ahead. They are thinking of expansion and growth. Aren't you, too?

If you are not, others will pass you. Now is the finest time to advertise your shop. Use the seasonal blotter above to promote business. Its illustration is a reminder of growth. Its text talks a language every person understands quickly and accepts easily.

This copyrighted blotter needs changes in signature and phone to sell your service. Local rights go to the first in each community asking permission to use, enclosing $1.75 check to cover flower electro. Get in on this editorial service. Write THE INLAND PRINTER—today.

Offset Technique

BY JOHN STARK

Questions about offset are welcomed and will be answered by mail if stamped, addressed envelope comes with letter

Plan a Tabloid Weekly

We use strictly letterpress, but are planning on installation of an offset plant to produce a tabloid news-picture weekly.

We know very little about offset, but plan to employ a combination photoengraver-offset pressman. Local cameramen-reporters will be hired and we will have access to a leased wire as well as picture service of various syndicates.

We realize that the establishment of a complete plant with gallery, platemaking department, and the press with two perfecting units and folding unit attached will run into a considerable sum.

Do you think by starting right off on this equipment with the help of one fully experienced man we could gradually train someone on our present force without getting into difficulties?

Could we get by, on a sixteen-page weekly tabloid, with phototype display letters and two or three Vari-Typer machines?

Our present job shop is equipped with platen and cylinder presses and one intertype machine, but we could not devote much work to the offset plant as we are well tied up on the work we now are getting.

Combinations of photo-offset platemaker and offset pressman are few and far between. A man of this type would have to be expert in camera-platemaking and in presswork, not to mention the branch known as stripping.

This month's blotter points out the benefits of using color, drawing a lesson from Nature. It is timely and speaks a language of interest to everyone at this time of year. Let it speak your message. Write today for permission to use it. The one cost is for electro. Make use of your privileges as a subscriber by using this service regularly every month

Many men know the theory of these processes but few could put theoretical knowledge into actual practice successfully. You may find it necessary to have at least one expert practical man in your platemaking department, as well as an expert offset pressman who could no doubt help out the platemaker at intervals when not running the press. If you can find a man who can do all three jobs, make sure that he is the right man or you will be in a legion of difficulties from the very beginning. Training of unskilled help into the many intricate processes involved is usually a prolonged and expensive procedure. It is very important that you turn out a well printed paper from the very start in order to avoid criticism. Only high-class help can produce high-class results.

You could get by with the equipment you mention for the typesetting of your paper.

The actual production work on your weekly paper will keep your press in operation only for a comparatively short time during the week, but this could be augmented by obtaining work such as advertising for department stores.

In speaking before the Newspaper Publishers' convention in New York City, Brice Clemow, editor of the Hartford *News Daily* (now out of operation), said, "I think that the offset principle itself, as a way of producing a better, cleaner, brighter, snappier newspaper, is sound. . . . Don't look to offset for a great economy unless you are willing to get out a bright, modern picture job, because that is where it will save you money. If you were getting out the same job by letterpress, you would have to have a bigger force making halftones than we have for producing our whole newspaper. I think offset may save 25 per cent."

Personally we believe that his statement was very conservative, and are of the opinion that failure of this venture had nothing to do with its production by the offset method, but was the result of a short-sighted business policy of trying to sell a small daily paper for five cents a copy in competition with two large-sized established newspapers selling for three cents each.

Low Grade Color Work

We have recently installed offset. Our color plates are made by a trade platemaking house, which also supplies us with a creditable set of color proofs. In spite of this fact, our finished presswork does not compare favorably with the hand proofs of the platemakers.

Formerly we printed some of this color work on our letterpress machines and we were usually able to duplicate the photoengraver's proof very closely. Is there any fundamental reason why we should not be able to do so on the offset press?

The difference in results in proofs from an offset proving press and the same job produced on the offset power press lies in the fact that the first is proved by hand, while the other press is mechanical. A prover would require from two to five minutes to pull one impression. The pressman produces possibly 350 impressions in a space of five minutes.

When the prover is mixing his color for the job on the hand press he does not have to reduce it to as thin a consistency as the offset pressman requires for a power press. Therefore, when the engraver rolls up his plate by hand he can, and usually does, use more ink than the pressman can carry on the press.

It requires a long time, comparatively speaking, before he gets his impression to the rubber. During this time all the moisture has dried out of the ink, causing the solids to print heavier and brighter. At the same time the ink has oxidized, which results in the highlights and dots printing finer and sharper. The same operation on the offset press requires less than one second for the plate to be damped, inked up, and transferred to the rubber and then to the paper. The plate always holds a certain amount of moisture, and the highlights or dots have no time to oxidize. We thus have exactly opposite effect on the power press from what we have on the proving press; the solids are not so full and bright, while the highlights and dots have a tendency to be fuller and heavier.

It should, therefore, be obvious to even the casual observer that unless all who are concerned in the various operations get together and coöperate in this matter, there is absolutely no possibility of the finished product ever looking at all like the hand-press proof.

Static Electricity

During the winter months we have considerable trouble with static electricity and have resorted to all kinds of subterfuge. We have placed pans of water under and around the presses and fastening wires around the feeder and delivery parts but continue to have spoilage and loss of production.

The installation of an air-conditioning plant seems to be impossible at present. Is there some cheaper method which would help us get over the dry condition which prevails in our shop during the winter months?

Static is one of the most troublesome elements that enter into winter operations, and is a sure sign of dry atmospheric conditions. Humidification is the only method that can successfully combat it. As most static troubles occur in cold weather, many lithographers and printers blame static on the cold; nevertheless, cold paper which holds just the proper amount of moisture cannot become charged with static electricity. If this paper is taken into a hot, dry atmosphere then the paper will generate static electricity.

When two non-conductors, such as paper and cotton, or a non-conductor and a conductor, such as paper and steel or iron, are rubbed together, frictional or static electricity is generated. This charge stays on the surface of the non-conductor, thus causing the paper to "cling" or stick together. In the pressroom this causes offsetting, improper feeding and delivery, also numerous other troubles. Paper in prime condition in an atmosphere of 45 per cent relative humidity cannot generate static electricity—the moisture prevents it.

Numerous lithographic plants are installing humidifying equipment to control the relative humidity. Each plant requires individual treatment. No one device can fulfil all requirements; therefore, a purchase of humidification equipment is hardly so much a purchase of devices as a purchase of service. Application should be based on preliminary surveys followed by a careful tabulation and consideration of all details from an engineering standpoint. This equipment is reasonable, requires little attention, and will definitely enable you to maintain a relative humidity of 45 per cent or higher at all times, regardless of outside conditions.

PROCESS
☆ ☆ *but* ☆ ☆
WHICH PROCESS?

LETTERPRESS OR OFFSET?

☆ Sometimes the experts can not tell. You no doubt have had the same experience. Here is a question which could be answered only by one who is entirely familiar with each method.

☆ We claim the distinction of being Detroit's best judge—and an impartial one at that. Dividing our work between letterpress and offset, as we do—our opinion is entirely unbiased.

☆ We will run the job either way if you so desire. However, we reserve the right to recommend either process as we see it best adapted to your job.

☆ This is a service that can be had from only a house such as ours. That, and a quality product, make ours a worthwhile connection for any and all types of printed matter.

☆ ☆ ☆ ☆

JOHN BORNMAN & SON • DETROIT MICHIGAN

FORT STREET WEST AT SECOND AVENUE

Printers, Lithographers, Binders

Here is an example of copy that sells experience as a real money-saving commodity

Rubber Blanket Facts

We are operating five offset presses and we find that the length of time we can run a rubber blanket on any of our presses varies considerably. We have tried various makes of blankets, but none seems to have any marked superiority. We understand that a rubber blanket may be spoiled soon after it is put in use by accidental creasing or doubling of heavy stock. Much of our trouble is caused by rubber leaving the fabric in spots, and becoming tacky. In some instances the blanket may become too hard for good printing.

Can you help us overcome these problems, and explain how to get longer use out of our rubber blankets? We have been informed that imported blankets are better than some of the domestic product. Do you know if this is true? We would also appreciate your suggestion for a good blanket wash.

Offset blankets now manufactured in America are not only as good as but even superior to the imported rubber offset blanket. Thus we can expect longer life from our blankets than heretofore. The life of a rubber blanket depends largely on the quality of the material used in its manufacture and also on the skill and care exercised in manufacturing.

The joker in the blanket problem is that the rubber must be elastic vertically but not horizontally. Of course, this is impossible; there will always be the possibility of horizontal movement. Every manufacturer studies the problem and compromises with rubber that he thinks is neither too hard nor too soft.

The rest of the story about horizontal rigidity is the problem of stretch. Three-ply cotton fabric is the base as a rule. If the cotton is spun and woven so that the resulting fabric is highly elastic but has a low elastic limit like glass, it is good for blankets, but should it continue to stretch, it is a trouble maker.

The following are some of the ailments peculiar to rubber blankets:

Damaged surface: A cut can frequently be repaired with "jiffy" cement. A puncture, really a dent, is the result of pressure beyond the elastic limit, generally of the fabric yarns, as they would feel it sooner than the rubber, having a lower elastic limit. Sometimes a massage of the spot between the fingers will restore shape of the yarns which

have been crushed. The last resort is to put on a patch.

Softness and tackiness: Oil breaks down the cure and releases the crude rubber, sticky and in oil solution. A temporary cure can be effected by carbon disulphide, but this damages the rubber in time.

Hardness: This generally is the result of over-cure. The rubber is toasted. Turpentine has been known to soften blankets in this condition, but as a rule they are beyond hope.

Embossing: Rubber will absorb oil and swell as a sponge in water. This is something to avoid, if possible, rather than remedy. It is almost sure to come on a long run. As soon as it starts, pressure is increased and the oil is forced into the rubber more than ever. That is a good time to remove a little packing and get pressure as low as possible. Wash the blanket frequently. This interferes with production so the best way out is to change the blanket at the earliest possible moment. Put the embossed blanket away for a rest. In a week or ten days the oil will be so nearly out that the swelling will be hardly perceptible and the blanket will be in condition to use again. If an embossed blanket is continued in use, more and more oil will accumulate in the rubber, then the tensile strength of the rubber will decrease, and eventually the friction of the plate with the added pressure will begin to wear off little particles of the weakened rubber and you will have an "engraving."

Engraving: This is a local loss of rubber. It may be aggravated by a gritty ink. First the rubber is weakened, then abrasion sets in.

Blisters: The rubber face leaves the fabric. When this occurs at the edge, the cause may be sloppy washing. Oil is often to blame for loosening the rubber from the fabric. If a blister occurs near the center of the blanket, without the aid of a cut to admit wash, the cause is probably faulty adhesion.

Obviously, it is up to the pressman by careful and skilful handling to obtain the continued use of a blanket, consistent, of course, with conditions he is working under and the quality of materials.

In regard to a suggestion for a blanket wash, it would be advisable for you to get this information from the manufacturer of the type you are using.

War Problems of a British Printer

By A. H. WADD

• THE OCTOBER number of THE INLAND PRINTER arrived about ten days after the November issue. Better late than never! I understand that ships travel by devious routes nowadays in endeavoring to maintain safety on their way, so we mustn't complain.

On December 18, a new problem made itself known to the craft. A letter from the Federation offices asked for full particulars as to our pre-war staff, present staff, where pre-war staff has gone (to military duties or munitions works), and so on. The reason for the inquiry is that now that the paper situation has become easier, the rigid economy has been considerably eased up. This, together with the condition of the trade during the summer, when so many men were transferred to munitions work, has now found the industry much understaffed. Now we are faced with almost as big a problem as when we had trouble from lack of materials.

What a job it is to run a war! What a pity it is, too, that we cannot settle international differences in the same way that the printing trade has settled so many of its differences in recent years.

War during past generations was something viewed from a distance. It was not fought on our own ground as it were, but now the airplane has changed all that. It has brought sirens, dugouts, bombs, and nights disturbed by the terrific rumble and thunderous din of anti-aircraft fire.

In spite of many air-raid warnings that may have meant sitting up far into the night and early morning, my time clock proves that not one of my workers has been late in the morning. When the sirens have sounded during a lunch hour, they have been back at the appointed time. The first cause of any tardiness was a real pea-soup fog a few days ago. Mother Nature can still put the brake on our movements quicker than so-called modern science.

We have just recently had our longest daylight warning. Work still goes on unless action is taking place on the spot, more or less. Only a rumor will tell us where bombs dropped, and you know how Dame Rumor is when it comes to straying from the truth. We merely thank goodness that we have not been hit, and get on with our job.

Bombing of the country at large continues. We are glad to say that we are still in one piece. Among the things we have to do, for instance, is to fix up an alternative private power unit driven by petrol or paraffin, to be used in the event of local power becoming damaged.

We also must have one of our staff continually in the building for fire watching. This job is undertaken by the staff themselves and means that they have to give up an evening of their own time and sleep here on the premises. These guards must be alert and patrol the building to look for incendiary bombs to deal with them promptly should they arrive.

Our viewpoint toward the future is shown by the fact that we are just now installing mechanical composition. We want to be in full working trim the day war is over.

It may amuse American printers to hear that a young lady called me on the telephone and asked if I were an American. She assumed that from my advertising. I sent out a letter to many evacuated firms from London that have come to Nottingham. It really is amazing how many have called to say, "Thanks for the letter," and have followed it up with orders. The letter reads as follows:

Messrs. Anyone
Bombed out of London
Newly Resident in Nottingham:

Welcome to Nottingham. We wish you had arrived under pleasanter circumstances. Even so we believe you will find citizens of the "Queen of the Midlands" a warm-hearted and sociable body.

We express our sympathy with you if "enemy action" has been the cause of your removal. We trust that you will soon settle down amongst us and that you will quickly and smoothly have your works in full swing.

We've been in business in Nottingham since 1878, a matter of sixty-two years. We know our way about. We believe in Nottingham, we've seen her grow, and we are proud to be part of it.

We are Letterpress Printers. We are not specialists in any particular kind of

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NOTE—Mr. Wadd, manager of John Brown (Printers) Limited, regularly takes advantage of the monthly advertising service of THE INLAND PRINTER, adapts the copy to the firm's character and to local conditions, and uses it in conjunction with other regular advertising.—*Editor.*

printing. We print almost anything and everything.

In spite of our sixty-two years, or rather because of it, we have constantly kept up-to-date with ideas, type, and machinery.

We can help you. We can step on it when necessary. Don't hesitate to 'phone for personal attention of the writer—the number is 65924—he is at your disposal at any time.

Best wishes for your progress in Nottingham.

We are using direct-mail advertising, the local press, and two national magazines. For the past four months we have been continuously busy. While we cannot specifically claim that as the result of any particular advertising, the fact remains that we are busy while so many of our members of the craft are pleading lack of work.

★ ★

Production Record

Every pressroom, regardless of its size, should keep a production record. A simple and up-to-the-minute system that requires only a few minutes each day, can be kept as follows:

Print up cards 3 by 5 or 4 by 6 inches, providing a date line, total impressions brought forward, listing of each press (either by size or an assigned number), followed by a blank. This blank is filled in with the impressions for the individual press each day and all are added to give the total for the day. This figure is added to the total brought forward for total impressions to date.

Below this general record, facts about the separate presses are detailed. This is done in three lines for each unit: Total brought forward, total today, and total to date.

These daily cards can be arranged to meet the particular shop's needs, the copy being laid out to suit. Data jotted down by the pressman on a scratch pad as he puts each run on the press are used at the close of the day in filling in the record card. The finished cards are kept in a file of suitable size, and an index is made up monthly.

IMPRESSION RECORD

Date **1940**

Total Brought Forward..
8 by 12.....
12 by 18.....
Auto.....
Total Today .....
Total to Date.....

8 by 12

Total Brought Forward..
Total Today .....
Total to Date.....

12 by 18

Total Brought Forward..
Total Today .....
Total to Date.....

Automatic

Total Brought Forward..
Total Today .....
Total to Date.....

This production record is easy to keep, is cumulative, and provides vital information

It is obvious that keeping information from which to fill out the cards is a comparatively easy job for the pressman. Jotting down the facts is quickly done, too.

Filed properly, the last card under each month gives complete information on impressions for that month. The record reverts to zero at the start of a new month. The yearly total is naturally obtainable by totaling the monthly cards.

At the close of the year all cards may be discarded except the final one for each month. Copies of these may be made for use in the office for quick comparison with previous and future records. A checking of impressions against dollars-and-cents volume of printing can do much to open the printer's eyes and help plot future prices.—*George Graham.*

★ ★

Illustrates "Service"

Calmar Printing Company, of San Francisco, explains what its service stands for by using each successive letter in the word as the initial letter of another word characterizing one feature of its service. The resulting word picture of Calmar service reads thus: Satisfaction Efficiency Responsibility Visibility Individuality Capability Economy. Initial letters of the line being both much larger than that of the remainder of each word, and printed in red, "SERVICE" stands out prominently.

WHICH WAY WOULD YOU PLACE A VERTICAL DISPLAY?



● **Correct practice, at least in book work, has always called for placing illustrations with the tops to the left-hand side when run vertically. This also applies to tabular matter and other pages that are too wide to run the usual way.**

Several conflicting opinions have been given, however, in connection with a page run in the Toronto "Globe and Mail" which was placed with the top to the right-hand side, or to the fold of the sheet, as it was a left-hand page.

One expert said it was incorrect. Two others insisted it was correct as it was the last page. When the editor of THE INLAND PRINTER disagreed with those who said the ad was placed correctly, a booklet was sent him in which the final page was run vertically with the top to the right as shown at the left here. The editor remains of the opinion that the page should have been with the top to the left.

What do our readers think about it? Please write us and let us know.



New Books for Printers

Reviewed books may be ordered direct from our Book Department

THE KNOX STANDARD GUIDE TO PLANNED PRINTING now has a new section on copyfitting, just issued. This is a forty-page section, with tab index division sheet for the loose-leaf binder, and is entitled "The Standard Guide to Copyfitting." It consists of a series of tables giving, first, the number of characters of typewritten copy, then the number of square inches of copy space. These are followed by Table C which shows the number of characters of type to the square inch for 870 type faces, both hand and machine set, in the different point sizes.

Complete instructions for using the tables appear at the head of each table. Explicit instructions for copyfitting, with a number of problems and examples, are given in the opening pages of the guide.

The Standard Guide to Copyfitting is published by Frank M. Knox Company, Incorporated, New York City, as Section 9 of the Knox Standard Guide to Planned Printing.—H. B. H.

★

GUTENBERG AND THE STRASBOURG DOCUMENTS OF 1439—AN INTERPRETATION, by Otto W. Fuhrmann, makes an outstanding contribution to analyses of the documentary evidence sustaining the claims for Gutenberg as the inventor of printing from movable metal types, and, in fact, to the entire subject relating to the invention of printing.

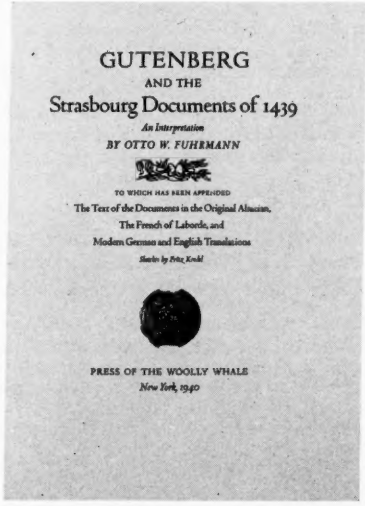
As Mr. Fuhrmann tells us—and as students and research workers in the field of the history of printing have long known—these so-called Strasbourg Documents, which are the records of a law suit, and which "constitute our earliest, in fact our only, source of information on this fascinating and formative period in the invention of printing," were buried in the municipal archives of the city of Strasbourg for some 300 years. They have been subjected to various translations since they were discovered, not all of these translations, unfortunately, being wholly accurate.

Mr. Fuhrmann has shown facsimile reproductions of portions of the documents, then he gives the full text in four forms arranged in four columns across facing pages so they may be more easily studied. The first is in the original Alsatian from the transcript of Schöpflin; the second, the French version of Laborde's translation; third, a modern English version, and fourth, a modern German version, the last two being by the author.

Following this presentation of the documents are copious notes and comments on each of the four versions.

Preceding the presentation of all the Strasbourg Documents, Mr. Fuhrmann has given an extensive and exceptionally fine exposition of the technological requirements for successful printing by the typographic method, bringing out with the utmost effectiveness the greatness of Gutenberg's invention, and answering, we might well say, the question that has presented itself to some minds: "Just what did Gutenberg really invent?"

Herein we have a highly illuminating, a thoroughly absorbing, discussion of the art of printing in addition to what seems incontrovertible evidence of Gutenberg's right to the appellation, "the Father of Printing from movable metal types." And for the student and the research worker, there is included a splendid bibliography.


GUTENBERG
AND THE
Strasbourg Documents of 1439
An Interpretation
BY OTTO W. FUHRMANN
TO WHICH HAS BEEN APPENDED
The Text of the Documents in the Original Alsatian,
The French of Laborde, and
Modern German and English Translations
PRESS OF THE WOOLLY WHALE
New York, 1940

Title page for "Gutenberg and the Strasbourg Documents of 1439" measures 7½ by 10 inches

The book itself is a work of art, an excellent example of fine printing, a worthy testimonial to the inventor of our art. The title page is a masterpiece, and this reviewer hopes the editor can find space to show it in these columns.

A limited edition of only 660 copies, the book has been produced by the Press of the Woolly Whale, the private press of Melbert B. Cary, Jr., New York City. Credit is given in the colophon to George W. Van Vechten, Jr., for handsetting the body matter in Bruce Rogers' fourteen-point Centaur; and to George Montgomery for the presswork.—H.B.H.

★

SCIENTIFIC PRICE MANAGEMENT, by Allen W. Rucker, contains a group of six charts with explanatory matter designed to be of service to executives who must make decisions about pricing in relationship to discounts, allowances, sales bonuses, and needed increased volume to justify such extras. The charts and other material in the book are predicated on the assumption that the executive making decisions possesses the basic knowledge of direct manufacturing costs and margins of profit on sales. Without any such basic knowledge, the charts and other data would not be of much value to the pricing executive.

Art, or science, of pricing—whichever it is—can be advanced by the figures on these charts and other material in this "working manual" as the author calls it. However the book is not magical, for it will not supply the intelligence that the pricing executive must get about basic costs of finished products and profitable selling prices based thereon, from adequate cost-accounting records in his own establishment.

The book is bound with the six Cellophane-surfaced two-color calculator charts in hard covers with plastic binding, and may be obtained from the book department of THE INLAND PRINTER for the price of $5.00.

★

THE STORY OF COLOR is interesting indeed as presented in this new book from the pen of Faber Birren. "From Ancient Mysticism to Modern Science," as the sub-title reads, gives an indication of the extensive range Mr. Birren has covered. Fascinating reading it is, too, not the dry-as-dust, prosaic style so frequently encountered in material of a historical, and partially technical, nature, for Faber Birren has developed a delightful style of writing which grips and holds the attention and interest.

In closing his Preface, Mr. Birren tells us that ". . . here in these pages is an attempt to review the history of color. The chapters have been assembled from notes which I have gathered over the years . . . How to write about a subject that covers a thousand bypaths of history, a thousand aspects of human thought, desire, hope, and feeling? How to discuss civilization, gods, mythology, religion, art, culture, astrology, alchemy, science, physics, chemistry, psychology?

"The rescuing thought came when I recalled the little universe of man, the microcosm. This would be his story, written for him and about him. I should deal with seven as a mystical number and in seven sections tell of the colors he has chosen to symbolize his world, to sanctify his religion, to glorify his art, perpetuate his culture, promote his health, enlarge his science, and help lead him to that mastery which is his eternal quest."

So we find the seven sections of the book with the following headings: "The World of Man," "His Religion," "His Culture," "His Art," "His Health," "His Science," "His Mastery."

The book is, we should say, emphatically one that should have a place, and a prominent place, in the library of

every student of color, for in dealing with the use of color one must have a deep-rooted understanding not alone of the merely technical features of the subject, but also, and especially, of how human beings react to color.

In his closing paragraphs Mr. Birren writes: "This struggle to turn technological developments to artistic ends will force a better understanding of the human nature of color as sensation. The artist of the future will need far more than inspiration. Yet if he troubles to instruct himself on some of the wonders revealed by the modern scientist he will soon find himself equipped to create standards of beauty that will surpass all that has been done in the past.

"Man the microcosm is convinced that he lives in the greatest era of color. While technical progress has been rapid, too little of it has been turned to good account. Those responsible for the application of color to industry and art have been trekking too long in the mud of other decades and centuries. Let them hastily review the past and then go forth on new highways. Let them show the world color practices, utilities, and beauties that will be without precedent —achievements for a modern age."

In appendixes, Mr. Birren gives "The Symbolism of Color," and "The Psychology of Color," and he includes an extensive bibliography.

"The Story of Color," by Faber Birren, a companion book to his "Monument to Color," sells for $7.50 a copy.

★

LINOTYPE KEYBOARD OPERATION, just published by the Mergenthaler Linotype Company, is best described in the words of the author:

"Realizing the divergence of technique even among the instructors in its own schools, the Mergenthaler Linotype Company brought the executives of its schools together for a protracted conference with other teachers and linotype experts. It was hoped that a wholly unified, standard course of instruction might be developed for general use. But lively debate demonstrated that instructional needs vary somewhat in different parts of the world, and, further, that with differing methods attaining equal results, the teachers' established technique is bound to prevail. . . . Therefore, this book is not written in lesson units. . . . It presents, approximately in sequence of difficulty, the typographic problems which the operator meets in commercial practice. Thus it becomes a reference text book which can be used in any school and correlated to any course of instruction."

The 174 pages of "Linotype Keyboard Operation" are divided into four parts. The first consists of qualifications of a successful operator, a fingering system for touch operation, keyboard practice words and sentences, figure work, capitals and small capitals, and proofreader's marks. The second section explains the setting of intricate composition with both book and job work problems. The third gives various settings of composition used in newspaper work, showing the most acceptable styles. The fourth section contains brief equipment information, suggestions for the care of the linotype, explains type terms, and outlines the three most common systems of type measurement. Cost, $2.50 postpaid.

Instruction in operation is provided in a separate text book by the Mergenthaler company and entitled *Linotype Machine Principles*, and is also covered in *The Mechanism of the Linotype*, by Thompson. The latter costs $2.50 and the former $3.00 ($4.15 in Canada).

★

FREE CIRCULATION is a timely book of interest to all newspaper publishers and possibly to printers. It reports on data gathered and compiled by Charles L. Allen on the subject of free, or controlled, circulation newspapers. The book is the first of a series of "Journalism Monographs" published under the auspices of the National Council on Research, the American Association of Schools and Departments of Journalism.

In the introduction, the author refers to the heated discussions in conventions of editorial associations, concerning the value or non-value of these "throwaway" publications, and the apparent need for "some factual, reasonably accurate, scientific study of papers using the new 'full coverage' circulation technique." With that in mind and no idea to "prove" anything, the author set about "with an honest, fair-minded attempt to evaluate their methods and to analyze their attributes." He succeeded in making it a University of Illinois research project. Case studies of eighty-one free distribution papers in various sections of the country were made.

In the seventy-eight pages of the monograph—about 20,000 words—the author deals with reasons for establishing free-circulation papers; some of their successes and failures; methods by which carriers collect from recipients; pay they receive from publishers; how editorial personnel combine other duties with the job of getting out the papers; average salaries paid; average of advertising rates received; summaries showing costs of operation, and other financial factors. One chapter is used for a description of "Methods of Meeting Free Distribution Competition." Ten methods are described.

"Free Circulation" is cloth bound, contains seventy-eight pages, and may be obtained through the book department of THE INLAND PRINTER. Price of the book is $1.00, postpaid.

★

HOW MUCH WILL IT MAKE, by Chester E. Davis, 415 East Fifth Street, Newport, Kentucky, a series of four volumes covering character counts on pica and elite typewriter copy to show how these will fit on twenty-five faces of type of varying sizes, widths, and numbers of lines to a page. The purpose is to eliminate arithmetic and avoid having to use condensed "systems" and other intricate gadgets. No price has been set on the volumes. Those interested should write directly to the author, whose address is above.

COLOR BLINDNESS TEST CHARTS, devised for and used by the U. S. Navy, are now available through a set of bound charts published by the American Optical Company with the laboratory and ink manufacturing coöperation of the International Printing Ink Division of The Interchemical Corporation, entitled, "Pseudo-Isochromatic Plates for Testing Color Perception."

The tests are based on color blindness tests of a Japanese physicist and other material originating in Europe. There are forty-six plates containing a maze of colored dots. When viewed by persons of normal color vision the dots combine to form either a distinct numeral, a line to be traced, or an unrecognizable jumble of the dots with no particular significance, depending on the intention of the particular test. An accompanying pamphlet gives detailed physiological information on the causes of color blindness, a history of scientific research in connection with it, and directions for the use of the charts.

The task of printing this book involved printing the forty-six plates in an average of seven colors each. No less than ninety-three different colors were required to do the job, and 140 separate colors were matched in preparation for the printing operation.

"Pseudo-Isochromatic Plates for Testing Color Perception" comes in a durable, hard-case buckram binding with plate reproductions mounted two to a page, bound in accordian style with a flip-reversible feature for viewing the reverse side; size 6 by 9⅜ inches, cost $9.00 a copy, postpaid.

★

U. S. CAMERA ANNUAL 1941 is published in two volumes this year but otherwise follows the usual format with photographs made up in album style. Each photograph is accompanied with such details as make of camera, lens, filters, aperture, exposure length, and how the development was handled. Editing of the two volumes was done by T. J. Maloney and the selection of prints was done by Edward Steichen, dean of American photographers.

First of the two volumes contains photographs of typical American scenes. There are also articles in American life portrayals by photography. These articles are by some of the best known men in the field; such as, J. W. McManigal, master of Kansas farm scenes; W. H. Jackson, authority on history and national park scenes; Ivan Dmitri, whose photographs are often used on covers of *Saturday Evening Post;* Carl Mydans, photographer for *Life*.

The second volume is interesting since it attempts to show the best pictures taken during the past year. Those shown were selected from 20,000 prints. It is interesting that this year's selections contain more work from amateurs and rising professionals.

Each of this year's volumes is the same size as was the entire annual last year. Both are cloth bound and sell for $4.85 for the set. These may be ordered through the book service department of THE INLAND PRINTER.

The Pressroom

BY EUGENE ST. JOHN

Questions relating to pressroom problems are solicited and will be answered by mail if an addressed and stamped envelope is enclosed

Gloss Cover Printing

We have just received your issue of August, 1940, of THE INLAND PRINTER. You are always at the top of printing business, and, true to say, you are master printers in America. You always produce very fine attractive covers. We are trying hard to print glossy covers like yours, but to no effect. Will you kindly advise us?

The first step is to enlist the ready coöperation of the inkmaker, who will supply ink suited to the cover paper to be used, the press, and atmospheric conditions; also a suitable "overprint" varnish to be printed over the ink after it has dried thoroughly. It is just as important to use the right ink as the right varnish. The ink should come off the form cleanly and lay smooth on the paper, with thorough coverage. Any spottiness in the inked print will show up in the varnishing.

The plate for the varnishing may be an electrotype, zinc, or a rubber plate. As beginners, let the makeready and setting of the fountain be done with ink on the press, after which the press may be washed up and the setting of fountain for varnish completed. It is necessary to watch supply of varnish. The tendency when beginning is to use too much varnish, which is an error since it does not produce more gloss and tends to increase the danger of sticking. By glancing upward along a sheet held at an angle to the light, you may tell when the varnish is covering nicely.

The non-offset spray is generally used to avoid sticking and smearing. Even so, it is necessary at first to run the varnished sheets into racks in low piles. Continually examine the sheets and if necessary wind them every two hours until you learn just how to avoid the sticking danger, a very real one as a pile of sheets may weld into a solid mass if the sticking passes unnoticed.

Not only must sticking be watched for immediately following delivery but as long as the sheets are in piles either as sheets or covers, sweating may occur and cause sticking unexpectedly. There are instances of the sheets sticking long after the job had been delivered.

Other than overprint varnishing on the press, varnish and lacquer may be applied to the printed cover by a cylinder-roller coating machine. The sheet is fed from the feedboard as on a cylinder press and the coating is rolled on the sheet. When using this method, the inkmaker should be consulted, among other reasons to make sure the inks are fast to the varnish or lacquer to be applied.

Wants Heater or Spray

We have a two-revolution cylinder press and are in need of some sort of drier. Gas is not available but we could make an electric heater. However, we are afraid that an electric heater would not be satisfactory in eliminating static. Could you advise us what we should do in this matter? We have thought of a sprayer but figured the cost would be too great.

You will find it helpful to keep the temperature of your pressroom from seventy up to seventy-five degrees Fahrenheit night and day and allow all paper received to arrive at this temperature in the wrap or other container before using. Since gas is not to be had, the choice remains between an electric sheet heater, a static neutralizer, and a non-offset spray. While some very good electric sheet heaters are on the market, gas heaters are preferred so you may finally choose between a neutralizer and a sprayer. Suggest that you consult the manufacturers advertising these press devices in THE INLAND PRINTER. State your problem clearly.

So far as the drying of ink is concerned, suggest that you consult the inkmakers advertising in THE INLAND PRINTER. They have the solution for that problem today as never before. Give them samples of paper, name of press, and atmospheric conditions.

Needs Fast-drying Ink

The enclosed tags represent a drying problem. They were run on a roll-feed high-speed rotary press, six-inch web, 5500 an hour, six strips up, bristol stock. Ink was made for the run, plates are electros. Wound into rolls of 5000. Finished roll has center core of four inches. As you can see, samples offset badly.

Tag No. 1 is tag as it came off the press, clean and altogether quite satisfactory. Tag No. 1-A is tag after winding into roll, a terrible mess. On both tags we used the non-offset gun and ran without the traveling tympan or smut sheet. On reverse side we used a non-offset drawsheet.

Tag No. 2 is same tag but we used a traveling tympan but no non-offset drawsheet. Again we used a non-offset gun. Traveling tympan has absorbed a great deal of the ink, but cuts down production by slowing up the press.

We tried many variations between No. 1 and No. 2. We changed inks, amount of impression, the quantity of ink carried, the quantity of spray, *et cetera*. Now I maintain that the non-offset gun is made primarily for sheet delivery and is not satisfactory on runs wound into rolls. I asked for rubber plates and was told that the rubber would not stand up and that the small type and flag would not stay sharp due to spread in rubber.

The reason for writing you is two articles in THE INLAND PRINTER, one page 50, August, 1939, by Eugene St. John, on "Ink." There you said: "Heat-dry inks recently used in the magazine and publishing field, have split-second drying action. If preferred, somewhat slower drying in the pile, after exposure to a sheet heater, is practicable for drying them," and the other page 26, August, 1940, by Edwin H. Stuart, "How To Efficiencize the Composing Room" which stated, "Our plant is equipped with three proof presses. Today we are using the new ink which dries instantly when heat strikes the printed page. Six heating units with big reflectors are placed immediately over the delivery board and it is no longer necessary to slip-sheet."

Now can you tell us: 1. Is a non-offset gun of any use on roll delivery? 2. Would rubber plates be better for this run? 3. Who makes the inks which dry instantly and what is their relative cost to ordinary inks (assuming that they are practicable for this job)? 4. Who makes the heating equipment? 5. Would ordinary inks with a drying oven in connection with an extension delivery be suitable? The market for these tags

does not warrant a great outlay of money, I am told, but we have wasted entirely too much time already.

Rewinding cardboard carrying wet ink does diminish the efficiency of the non-offset spray. Rubber plates can be used and would permit use of less ink. The inkmakers advertising in THE INLAND PRINTER make the new type of ink which may be made to dry in a split second. Various types of heating equipment are in use, gas, steam, electric, hot air, depending on production requirements and sort of work being done. The inkmaker will advise best type of heat for your local situation.

Ordinary inks are not as suitable. The new type of ink is the answer to your problem. It is radically different from the old, as drying may be controlled to suit the work being run and the press. For example, heat would have to be controlled so that it would not burn the flysticks of a flat-bed cylinder press while on some magazine presses equaling rotagravure in speed, a higher heat is carried when producing four-color process work on both sides of the web in one operation.

With the new ink, you may discard the traveling tympan (smut sheet) and the non-offset drawsheet and get prints in full color without the slightest trace of smear or offset. For all work requiring very fast drying, the trend is to the new inks, which represent years of research and experiment on the part of the inkmakers to meet the demand for inks that would dry in fractions of seconds instead of minutes. This requirement proved impossible to meet with oil-varnish base inks, even having the help of ozone and various drying devices. They still left the printer helpless against smear and offset even with traveling tympan and other devices. The latest product has overcome smearing, offset, and slow drying—and what a boon it has proved to be. Today we may truthfully say, for the first time, that inkmakers can solve about every drying problem which is found in letterpress production.

Paraffining Cardboard

Please tell us how to paraffin a sheet of cardboard after it is printed so it will stand the weather.

Paraffining is done on a cylinder-roller coating machine. Printing inks to stand hot paraffin are used. The alternative is to send your cards to a finishing concern doing paraffining.

Short-run Book Methods

In the *Pressroom Department* of March, 1940, mention is made of an ink for the production of reverse stereo plates. Please supply further information about this ink and also sources of it. Please give a brief outline of the photogelatin engraving process. Can the printing be done by letterpress? Also please advise as to a good text on this subject. What is "planographing"? How does the price of reproducing photographs by this method, on short runs of only a few hundred, compare with printing from copper halftones?

The Local Collegiate is publishing a year book. It will run from 500 to 700 copies. If photographs were printed on separate sheets and inserted when the pages were assembled by the publisher, what would be the most economical and most satisfactory way of reproducing them? The page size is 7 by 10. Please explain briefly the use of embossing board and source of supply.

The so-called reverse stereo ink is painted on a card which may then serve as mat for stereotype cast. We are enclosing a list of firms which can supply details.

Photogelatin printing is another name for collotype. It is produced commercially on direct and offset lithographic presses but may also be printed on letterpress. THE INLAND PRINTER book department offers for sale handbooks on both collotype and planography or lithography.

It is a method of printing from a plane surface (whence we get the term planography) based on natural repulsion of grease and water. The thin zinc or aluminum printing plate is grained to hold water and coated in a whirler with light-sensitive bichromated albumin, after which it may be placed in contact with the photographic negative and exposed in a vacuum printing frame. Next follows developing. The plate then is given a lithographic etch. Finally the plate is gummed up and fanned dry, when it is ready for the press.

A rotary machine with three cylinders is used; the first cylinder carries the plate. The dampening rollers apply moisture on the blank parts of the plate but the greasy image repels the moisture while the inking rollers apply ink on the image but ink does not adhere to the moistened blank areas. The image is then printed on a second cylinder fitted with a rubber blanket and in a continuous operation. The print on the rubber blanket is impressed or offset on the sheet of paper on a third cylinder. The cost of making plates for reproducing photographs by offset is less than by photoengraving and the inserts you describe may be produced by offset. it is one of the most economical methods available.

Photogelatin printing or collotype differs from offset by printing continuous tone instead of photographing the picture on the printing plate through a screen. The base plate used is a sheet of aluminum which is coated in a whirler with light-sensitive gelatin slowly and carefully, as the coating is thicker than for offset. The aluminum plate is finely grained, as it does not have to hold water like the offset plate.

The negative is printed on the plate as it is in offset and the light hardens the exposed parts in ratio to the passage of light through the negative, stronger light through the deeper tones hardening the gelatin more than through the highlights. Next the plate is washed in water when the bichromate in the blank areas is washed away, remaining only on the image.

The plate is given a bath in a tank holding a mixture of glycerin and water; this causes the unexposed or blank parts to swell so that they are as much as .006 inch higher than the image.

In printing, the dampening rollers are removed. The higher blank parts holding glycerin and water repel the ink but the image accepts the ink. The glycerin takes the place of the dampening system by absorption of moisture from the air. Nearly all collotype printing rooms are air conditioned, as a certain high and uniform relative humidity is required. Coated paper is not used, but on other papers a print very closely resembling a photograph is possible since the screen is not used. Collotype, like offset, enjoys a more economical platemaking method than photoengraving. You can get estimates on the pictorial inserts you describe from both collotype and offset printers if the year book producers decide that either of these methods is satisfactory.

Embossing board is the material used on the platen of the press to receive the impression from the female die in the chase, the resulting mold being called the male die or force. In embossing, the parts of the image are raised above the surface of the sheet. THE INLAND PRINTER has for sale Stewart's embossing board, with complete instructions.

Spot Carbonizing

Please inform us if it is possible to do a good job of spot carbonizing. We were thinking of using a cylinder job press for this purpose. If this method is practical, please give us source of supplies, technique, *et cetera*.

The best carbonizing is done by the manufacturer of carbon paper who rolls the hot dope over the paper first and then passes the paper over a cold roll to set it. Fine carbonizing on the press is by special processes, patented. Many attempt to carbonize in the ordinary way—a printing process with carbonizing ink—with various degrees of success. The principal trouble is that the ink dries before the carbonized sheet is used.

The inkmakers advertising in THE INLAND PRINTER can supply carbonizing ink. It helps if the ink is not exposed to dry heat in printing or during the period between printing and use. A different ink is needed for the various sorts of paper surfaces. The inkmaker should be given sample of paper, name of press, and informed as to atmospheric conditions in the pressroom. The plate may be a stereotype. Makeready is regular but full color should be carried and sheet heaters should not be used. The piles of printed sheets should be handled carefully to avoid smearing and judicious padding of lifts is necessary when cutting carbonized sheets. A number of carbon paper makers offer to spot carbonize for the trade.

White Padding Glue

We are sending you under separate cover part of a pad that our customer particularly likes the padding on. We would like to ask your help in determining what padding glue was used.

You can understand, of course, that with hundreds of brands of padding glue on the market one would need to be a detective to identify a sample he had not used. However, we are glad to be able to inform you that a white flexible pad glue like your sample is for sale by manufacturers advertising in THE INLAND PRINTER. Your sample may have been supplied by one of them. It is, indeed, a very good pad glue.



"In the Days That Wuz"—Taking No Chances
Cartoon by John T. Nolf, Printer-Artist

Uneven Impressions

I am enclosing a sample of presswork. Why is the impression not the same everywhere? I am using two pressboards, two sheets of news-print, and oiled manila tympan. The platen press is a late model of a standard make.

There are several reasons. First, there is "bear off" caused by the heavier central portion of the form. Second, the peculiar impression of the platen press—over all of the form at once instead of a few lines at a time as on the cylinder press—causes the corners of the form, outside of which there is no "bear off," to get more squeeze than the center. Third, without regulating the squeeze to the size of the units, the small type at the corners will be punched deeper than the larger type in the center.

It is the function of makeready with patches of tissue to regulate the thickness of the packing on the platen so that all parts of the form will get exactly the needed squeeze to print sharp and clear but without punching. THE INLAND PRINTER book department has for sale a "Concise Manual of Platen Presswork." You would find perusal of it very helpful.

Carbon Ink Dries Out

We have been experiencing quite a good deal of trouble with carbon ink. We have tried five or six different brands of carbon ink, including those with a wax base but it still dries out in a week or ten days. The stock is white sulphite bond. Any help or suggestions in the matter will be appreciated.

The best spot carbonizing is done by special processes which have been patented. For carbonizing in the regular way, consult the inkmakers advertising in THE INLAND PRINTER as to suitable ink. Send them a sample of paper, name of press, and temperature and relative humidity of pressroom. The carbonized sheets after coming off the press should be kept protected from dry heat for obvious reasons, in the shop or elsewhere.

Proof-press Embossing

Will Stewart's embossing board work on a modern proof press if the die is not large?

While embossing is most conveniently done on a platen press, cylinder presses may be used for this work. It is necessary to avoid overpacking the cylinder and the die should be located on the bed midway between the bearers. Drop enough sheets from the packing to compensate for the embossing board.

IP BREVITIES

Stray bits of fact for craftsmen and students; nuggets of information about the industry collected from various sources and presented here for your edification and pleasure ★

● BOOKLET OFFERS made by national advertisers are diminishing, according to a survey by the Royal Electrotype Company, of Boston. Such a condition, says the company, makes it worthwhile for all branches of the graphic arts to concentrate on selling this proven valuable direct-mail medium. When there is a lack, there is an opportunity. Investigation showed that out of 123 advertisements in one national magazine, 111 made no offer of a booklet. Another magazine survey brought to light only six out of seventy-eight advertisers, and a third magazine showed but ten out of fifty-one.

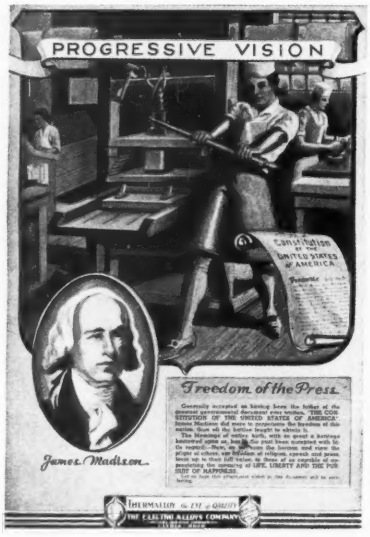
● DIRECT-MAIL RETURNS are as powerful as ever, according to findings of *The Reporter of Direct-Mail Advertising*. This publication discovered that direct mail, planned to produce leads for salesmen, results in 2 to 82 per cent replies. Direct mail is found to produce actual orders from 1 to 94 per cent of a mailing list. Requests for more information are developed from 8 to 66 per cent. Miscellaneous responses are made by 4 to 93 per cent of lists. That rather knocks into the cocked hat the belittling generality that direct mail isn't what it used to be and that "nobody reads mailing pieces any more."

● A RAILWAY PRINTING OFFICE branch of the Australian Government Printing Office was established to meet a demand for the urgent printing of special train notices and has since grown to considerable size. It prides itself on efficient and economical operation and on its three- and four-color tourist folders and leaflets that are said to "compare favorably with work done anywhere in Australia."

● C. A. RIPLEY, a vegetable dealer in Mercedes, Texas, advertised: "Believe It or Not Ripley's are always top quality." Suit was instituted by the cartoonist, Robert L. Ripley, who was ruled against by the U. S. Patent Office on the basis that the corporation products covered by "BELIEVE IT OR NOT!" registration applied only to books, radio, lectures, and cartoons by Believe It or Not, Inc.

● JOHN COWLES, president of the Minneapolis *Star-Journal*, returned from England where he visited in company with Wendell Willkie. He found newsprint to be priced at $140 a ton as compared to $80.40 a ton here. High prices were due to favoring shipment of more vital supplies. Six-page papers were ordered to reduce to four pages; twelve-page tabloids to be cut to eight pages.

● COLONIAL PRINTERS were made the subject of an advertisement by The Electro Alloys Company, Elyria, Ohio, recently run in *The Iron Age*. Upper two-thirds of the space was used for an illustration of a colonial print shop, and is well drawn with a wooden hand press in the foreground, and imposing stone and type case in the background.



Steel firm's ad built around the colonial printer

A ribbon streamer near the top carries the title "Progressive Vision." A panel of copy near the signature extols freedom of the press, the climax sentence reading, "Now, as we scan the horizon and view the plight of others, our freedom of religion, speech, and press, loom up to their full value, to those of us able to appreciate the meaning of 'life, liberty, and the pursuit of happiness.'"

● INTERNATIONAL TYPOGRAPHICAL UNION membership reached an all-time high of 79,475 for the period ending November 30, 1940. Figures for the past twelve years show the 1929 total to be 76,832. The next year there was an increase to 77,453. The following three years saw a drop: 76,341, then 74,443, and the low point of 72,532. In 1934 the total climbed slightly to 73,002, only to drop again to 72,885 the next year, then up to 73,979, and up again to 79,078 in 1937. The following November's score stood about the same: 79,025. Last year there was a slight decrease again, going to 78,845.

● ROBERT L. STEINLE, graphic presentation designer of the Michigan State Highway Department, stepped out of engineering into graphic arts long enough to develop an EYE-CONDITIONED LETTERHEAD for optometrists. The left vertical half is a glaring white bond while the right half is toned down restfully with a light green tint. The difference in readability and comfort is noticeable—and suggestive of similar effects from properly fitted glasses. The simple printing device is a noteworthy graphic presentation method for the ocular-medical field. Centered near the top of the letterhead is the optometrists' symbol, a circular black-on-white reverse of a figure resembling a square-cornered sans-serif "M." That half of the symbol lying on the white section of the sheet has an undertint of solid green, and that on the tinted section shows the white paper for a background.

● COUNTRY EDITOR, a best seller by Henry Beetle Hough, has been digested ably in the November, 1940, issue of *Omnibook Magazine*, a monthly that condenses current best sellers much as *Reader's Digest* does magazine articles. The editor's comments on "Country Editor" include, "This is the story of the twenty years during which Henry Beetle Hough served as editor and publisher of the *Vineyard Gazette*, published continuously at Edgartown, Massachusetts, since 1846. . . . Seasons come and seasons go, governments change and cabinets topple, but when next Friday comes around, the country weekly will be read eagerly by millions of Americans in thousands of American towns very much like Edgartown on Martha's Vineyard."

● OOLOGAH OOZINGS, which some considered the "world's most unusual newspaper," suspended publication after more than twenty-one years, due to too much hay (circulation) and too little grain (advertising). Oologah, Oklahoma, the birthplace of Will Rogers, has a population of 268, but the newspaper had subscribers in forty states and seven foreign countries. The publisher explained the discontinuance: "The danged thing just wouldn't pay and I couldn't afford to carry it." Its staff consisted of Joe "Kill 'Em" Gilbreath, cattle editor; "Wild Bill" Cholly, news commentator, and Joe DeYoung, hoss wrangler. The editor, Bill Hoge, holds most of the official positions in Oologah besides running his barber shop on the corner of Cow Tail Boulevard and Coo-Wee-Scoo-Wee Avenue, with editorial office in back.

The Month's News

Brief mention of men and events associated with the printing and allied industries are published here. Items should reach us by twentieth of preceding month

Welcome South Americans

Messages of good will were exchanged by and between the representatives of South America and North America at a dinner meeting held in Columbia University, New York City, Monday, February 10, at which seven representatives of Chilean newspapers were honored guests. The guests were welcomed by Carl W. Ackerman, dean of Columbia University School of Journalism, and by Joseph T. Mackey, president of Mergenthaler Linotype Company.

Mr. Mackey suggested in his address that the South American visitors might find it of interest to not only visit the large centers of population in this country to study newspapers, but to study the smaller communities where "the intimate simplicity of the country weekly and the home-town flavor of the smaller daily are logical and important factors in this study of journalism in the United States."

I.T.U. Rejoins A. F. of L.

The 80,000 members of International Typographical Union became once again affiliated with American Federation of Labor, on February 17, at the executive council meeting in Miami. This ends the incident of two years ago when I.T.U. members refused to honor a levy of one per cent to build up a "war chest" against C.I.O.

The annual convention of the typesetters in New Orleans last fall brought out the information that A. F. of L. had withdrawn the levy order. At that time a petition was started among I.T.U. members which was in effect a referendum on application of reinstatement.

Another move of American Federation of Labor, of interest to the printing field, is formation of an international printing trades federation. The basis of this is to be the five craft unions now in the A. F. of L. fold: Bookbinders, compositors, pressmen, photoengravers, and stereotypers. It is planned to invite lithographers and other trades to join in the very near future.

Announce Essay Winners

Arnold Weatherford, seventeen-year-old senior student at Technical High School, Dallas, Texas, and Tom Land, eighteen-year-old senior at the Masonic Home and School, Fort Worth, Texas, were first and second winners, respectively, in the fifth annual IPI essay contest sponsored by the National Graphic Arts Education Association. The subject, "Printing, the Safeguard of Democracy," was written about by more than 6,000 high-school students from all parts of the country. The first-place winner is the recipient of a $300 college scholarship; the second winner is entitled to a trip to New York City, and the third-place winner, Jean McLean, fourteen-year-old student at Lincoln Junior High School, gets $50 in cash. Numerous other winners of honors were selected by the judges.

Bromwell Ault, divisional president of the International Printing Ink Division of Interchemical Corporation, co-sponsor of the annual contest, expressed gratification over the enthusiastic response of the students this year. Judges for the contest included Harry L. Gage, the vice-president of the Mergenthaler Linotype Company, who was chairman; A. E. Giegengack, Public Printer of the United States; Frank McCaffrey, president of the International Association of Printing House Craftsmen; Walter B. Reilly, president of the United Typothetae of America; and G. Lynn Sumner, president of the Advertising Club of New York.

Litho Pressmen Wanted

Lithographic pressmen have been invited to participate in an examination to qualify for positions offered by the United States Civil Service Commission. Applications are to be on file with the commission in its Washington, D. C., office not later than March 24. Those from western states are required by March 27. Ability to operate lithographic power presses for the reproduction of maps and charts is necessary, and pay ranges from $1,440 to $2,000 a year, so the announcement states.

I.T.C.A. Conducts Campaign

Better typesetting in all of its forms has been promoted by the introduction of trade plants about forty years ago, and by the increased volume of work being done by trade compositors, so states a message contained in the first of a series of six brochures issued by the International Trade Composition Association. Copies of the brochure are being distributed through and by members of the association in their respective fields of operation in connection with an international promotional campaign to increase the service and prestige of the trade plant. Ed T. Cooper, Toronto, Canada, is president of the association, and William E. Lickfield is employed as secretary, with headquarters in Philadelphia.

Art Treasures Are Burned

Art treasures were destroyed by fire in the thirty-four-room country residence, "Maxwelton," of Mrs. Howell Howard, daughter-in-law of Col. Maxwell Howard, paper manufacturer, on January 29, near Dayton, Ohio. Efforts of firemen from three townships to save the palatial residence and its treasures from destruction were futile. The damage was variously estimated as from $100,000 to $500,000. Mrs. Howard, whose husband was killed in an accident several years ago, was in South Carolina at the time of the fire.

A Guide to Estimating

Here is a good demonstration of effective work that can be and is being done by local associations of printers for the benefit of members. This "Guide to Estimating," or, as it is better known to the association members, "The Blue Book," is a revised edition of the work compiled by the Graphic Arts Association of Milwaukee and loaned to the members for their exclusive use.

Furnished in loose-leaf binder, this book contains sections giving tables that are essential aids to correct estimating. It starts with instructions for casting up manuscript copy, both typewritten and longhand, to determine the type area and the proper size of type to be used. Tables show the percentage of area typewritten copy will occupy when set in type, and the number of lines to the inch in depth and number of words and characters in a square inch. Other sections include tables with instructions for estimating paper stock, composition, lockup and imposition, presswork, ink, cutting, and pamphlet bindery work. (A more extensive work on binding, known as "An Aid in Estimating Bindery Work," has been prepared by the Master Book Binders and Finishers Association, and covers each and all types of bindery operations with the exception of blank-book work.)

This revised edition includes two new sections. One is on offset lithography, dividing various work into classes and showing the cost for a thousand impressions for each class of work on each size of press. The other section covers commercial and official envelopes, this being included as a guide for the printer when selling printed envelopes.

Included also are the trade rules and customs, mark-up on outside purchases, and a copy of the official, or standard, estimating form.

A paragraph from the "Preface," giving the aim in view, or the purpose, in connection with the formulation and

furnishing of this guide to estimating, is worthy of quotation here:

"The absence of a definite pricing policy and method by which unjustifiable price differentials can be measured and corrected, has contributed in a large degree to the prevailing price condition in the printing industry. If our industry is to be rehabilitated permanently and on a stable foundation, the principles of correct pricing must be formulated and generally accepted. It is the only effective means of eliminating unfair price discrimination and should be gladly endorsed by buyers of printing as an insurance against overpricing."

The schedules presented in the guide are based on facts, having been checked against printing production records of many cities throughout the country, and compared with figures from other sources. No margin of profit or mark-up is included in the schedules, that being left to the individual policy of each firm. The schedules are based solely on cost of production (and naturally we assume that means costs applicable to the Milwaukee area) using suitable equipment in good condition.

Members of the Graphic Arts Association of Milwaukee are to be congratulated on the effective assistance they are being given in connection with at least one of their problems through this guide to estimating.—H. B. H.

U.T.A. Requests Statistics

Returns from requests for data from 3,000 printers will determine whether or not the usual annual ratio figures will be compiled and published this year by the United Typothetae of America, according to letters sent to the printers over the signature of Donald Rein, executive vice-president of the organization. Mr. Rein said that it is squarely up to the industry whether or not the studies will be continued. The reason is that during the past five years "the number of firms reporting has steadily grown smaller" and, unless the trend is reversed, "there would be grave doubt this year about the soundness and wisdom of representing the study to reflect truly conditions in the industry."

Coöperation has been requested of managing secretaries of seventy local graphic arts employing groups throughout the country to aid in obtaining figures for the survey. Letters have also been sent to 3,000 printing establishments requesting that they indicate their willingness to fill out the questionnaires. If there is a 25 per cent affirmative response from the printers queried, the U.T.A. can be sure of the authoritative character of this year's studies, Mr. Rein announced.

Walsh Leaves Industry

G. A. Walsh, for the past twelve years secretary of The Graphic Arts Association of Washington, D. C., resigned March 1, to become director of labor relations for the Brewers' Board of Trade with headquarters in New York City. Prior to his relationship with the Washington group of employing printers, Mr. Walsh was for six years secretary of the Minneapolis Typothetae.

Deviny Joins G.P.O.

John J. Deviny, a former secretary of the United Typothetae of America, and more recently connected with the United States Social Security Board, has been appointed Deputy Public Printer of the United States Government Printing Office. Announcement of the appointment, effective March 3, was made by A. E. Giegengack, Public Printer. The position was recently vacated by George Ortleb, of St. Louis, who held the position since October 1, 1935.



JOHN J. DEVINY

In his announcement, Mr. Giegengack said that because of Mr. Deviny's experience and knowledge of the industry, in addition to his acquaintanceship with employing printers throughout the United States, the Public Printer will be materially assisted in his "announced plans to prepare the Government Printing Office and the printing industry for the services that will be required during the present emergency."

Mr. Deviny was president of International Association of Printing House Craftsmen for several terms, retiring from that honor in 1927.

A.T.F. Arranges Exhibits

Printers throughout the country are receiving invitations to view four traveling exhibits of machines and other products of American Type Founders, being displayed in action at the various branches of the organization. The displays were started in February and will be routed from city to city according to plan throughout the rest of the year.

Products have been arranged in four groups. Each group had been assigned to the four territorial areas for two months. After each display of products has been exhibited in all of the cities of the area to which it was assigned for two months, the groups of products will be interchanged for display. Thus it is planned to have four different displays in each of the branches during the year. Pressroom equipment constitutes the Display Group A; composing-room furniture, proof presses, type, and other composing-room items comprise Group B; offset presses, and bindery items make up the Group C, and duplicate platemaking equipment, more type, and spray items are included in Group D.

In addition to the action exhibits of machines, specimens of printing will be shown in the various branch offices. Among these will be the Fifty Direct Mail Advertising Leaders of 1940, and a condensed exhibition of the "Living Lithography" display.

Gets $431,000 Order

One of the largest printing orders ever awarded for quick delivery was received by the Chicago Graphic Arts Federation, Incorporated, from the United States Army Arsenal at Rockford, Illinois. It called for fifty million paper targets ranging in size from a small sheet to one of 72 by 48 inches, and having an aggregate dollar value of $431,111.

This contract, to be filled within two months time, is being executed by numerous printing companies of Chicago equipped with 74-inch cylinder presses. They are printed on a special paper made according to the army's specifications, 2,500 tons having been ordered from four paper mills by the federation through one of Chicago's paper merchants. As carloads of the finished printed targets are gathered from the various printing establishments by the federation and shipped throughout the country in accordance with orders from the United States army, the bills are paid, with the federation acting in its capacity as agent for the printing manufacturing companies doing the work. S. F. Beatty, secretary, is managing the execution of the contract in all its details and ramifications.

Reference to this target contract and other U. S. Government printing work being done in Chicago, was made in the annual reports submitted at the meeting of the Chicago Graphic Arts Federation on February 17. Officers were elected as follows: president, John J. Maher, John Maher Printing Company; first vice-president, Carl E. Dunnagan, The Inland Press; second vice-president, Walter H. Nelson, of Rand McNally & Company; treasurer, W. H. King, Stationery Manufacturing Company.

Directors elected included John W. Bornhoeft, Jr., Columbia Printing Company; Thomas E. Donnelley, R. R. Donnelley & Sons Company; H. Barry McCormick, McCormick & Henderson; R. B. Nelson, Magill Weinsheimer Company; Harry O. Owen, C. O. Owen & Company; John F. Snider, Logan Printing Company, Peoria; H. S. Bowles, of Sheldon Printing Company; F. D. McManus, Lincoln Printing Company, and Theodore Regensteiner, of Regensteiner Corporation. Edwin Lennox, president of American Colortype Company, was chairman of the nominating committee.

Lithographic Changes

Predictions that the lithographic industry would be hampered by reason of the rationing of aluminum, zinc, and other metals were made during the address in Chicago of William H. Wood, director of chemical research of Harris-Seybold-Potter Company, before the Chicago Club of Printing House Craftsmen, February 18. Mr. Wood said that his company had anticipated the shortage of certain metals and chemicals and had been conducting research work with a view to finding other means of accomplishing desired results. He predicted that numerous changes would have to be made with respect to printing and lithographic inks because of the needs of metals for national defense, and because of the curtailment of supplies by reason of the wars overseas.

Typesetters on Auction

The Superior Typesetting Company, 732 South Federal Street, Chicago, has been placed in the hands of auctioneers for liquidation of equipment not needed, due to a reorganization. The business will continue under the same name and in the same location. Robert M. Stein & Company, the auctioneers, will sell on March 18 all the surplus machinery and equipment, magazines, mats, type, *et cetera*. All will be sold piece by piece for immediate removal by the highest bidder.

FACTS ABOUT SYNDICATED HOUSE-ORGANS

● MANY PRINTERS, recognizing the great promotional value of getting out a regular house-organ, would like to be able to publish one for distribution to their customers and prospects. They face the difficulty, however, of not having the necessary time to devote to the editorial work involved, and of not being able to get the proper help for assembling the material and keeping it lively, up-to-date, chatty, and issued at regular intervals to maintain reader interest.

A great help to these printers will be found in what is known as the syndicated house-organ, which can be secured at reasonably low cost. Here the printer has the advantage of getting good material presented in readable style, without the worry each month of where to get the time to do the writing. These syndicated house-organs can be presented in a manner which gives them every appearance of being individualized, carrying the name of the local printer sending them out. They are furnished to only a single printer in any given territory, so there is little likelihood of customers receiving copies from two or more sources.

Three such house-organs have recently been brought to our attention. First is *The Advertiser's Digest*. This is printed in attractive style, conforming in size with the many "digest" magazines which have gained such popularity. It has thirty-two pages filled with condensations of the latest articles in leading selling and advertising magazines and books, also selections from important talks made at conventions and sales conferences. Such helpful ideas dovetail easily with other promotion and sales efforts. They work to lift the selling of printing out of "price" competition to higher levels, the resulting quality work is more easily sold at a profit, and salesmen's time becomes more productive.

While format remains the same, the cover of each issue is printed in different colors. Space is provided on the front page for the name and address of the distributing printer, and the other three cover pages are available for the local printer's promotional material, which can thus be changed each month. Available to printers at but a few cents a copy, this house-organ is published and syndicated by The Publishers Digest, Incorporated, of Chicago, Illinois. It gives sole distributing rights to one plant only in each trading area.

Then comes *The Postage Stamp*, in smaller sizes, 3¾ by 6¼ inches, produced by Miles Kimball Company, of Oshkosh, Wisconsin, sixteen pages, self-cover, filled with good, chatty human-interest material which should attract readers and cause them to look for succeeding issues regularly each month. As each issue is printed on a different kind of paper, with different color combinations, there is a variety given without loss of continuity through too great a change in style.

Now, the third is a nifty little house-organ created by Paris Printing Company, of Kansas City, Missouri. This firm "takes its own medicine" by mailing this regularly to its own customer and prospect list. As a part of the same run, additional copies are run off to supply this dynamic little magazine to coöperating printers on an exclusive basis, in lots of 500 up.

Still another source of help is William Feather, of Cleveland, Ohio. This work has been his specialty for years. He works with printers—and others who use house-organs—in developing an editorial content, which when blended with copy and promotion of each firm, rounds out a well-balanced publication that is individual in character and is high in reader helpfulness and interest.

With ready-to-use house-organs available at such low costs from these sources, we can think of no good reason why each progressive printer cannot use such effective promotion to bring more business into his shop.

Celebrate 100 Years

One hundred years of continuous publication is a good record, a mighty good one, for a newspaper, especially one that might be included among that class generally known as smaller town newspapers; at least, not exactly in the group called the larger metropolitan cities. But that is the achievement celebrated last October 20 by the Rushville (Indiana) *Republican*. And to crown the achievement, the paper was awarded a certificate by the Hoosier State Press Association as being the best in a contest of special editions printed during the year by members of the Indiana newspaper organization.

In addition, on Friday and Saturday, February 7 and 8, the newspaper was awarded two cups in state competitions, the first by the Purdue Chapter of Sigma Delta Chi, the national journalistic fraternity, for the best all around daily published in Indiana in a city of less than 6,000 population. This cup has been won three times successively by the *Republican*.

The second cup was awarded at the banquet of the Republican Editorial Association on Saturday night, for the best front page of a daily newspaper, this cup being offered by Messrs. Braden and Hancock, of Greensburg. This is the second time it has been won by the *Republican*.

Another certificate was awarded the *Republican* by *The Linotype News* for publishing the best special edition during the year.

The special edition carried nine sections of eight pages each, one regular news and editorial section, and eight devoted to special material celebrating the one hundred years. There's a heap of historical material in this special edition, material to which research workers of future years will be able to turn for information of today as well as of yesteryear. Also as a matter of timeliness, there appears quite a comparison of political affairs, for in 1840, when the paper was established as the Rushville *Whig*, it campaigned for a Rushville, Indiana, man who was named governor of the state, and in 1940 it was campaigning for a Rushville man for the presidency of the country.

Land of Opportunity

A letter has been received from a young proofreader in England stating that he is looking with covetous eyes to proofreading in America when the war is over. Accompanying the letter of application was a copy of the interesting 32-page company magazine on which we assume the young man is now employed. Pages are closely set with considerable tabular matter to train one in accuracy.

"I am on my own, having lost all my folks," he writes. Then he goes on to explain that "at the conclusion of the present war, I am hoping to be able to come out there as I feel that such a change will be beneficial."

Any of our readers who may be interested in the offer may write to THE INLAND PRINTER.

Collect Selling Facts

Four companies—The American Type Founders, the Mead Corporation, William E. Rudge's Sons, and the Strathmore Paper Company—have organized a non-profit organization entitled the Graphic Arts Sales Research Associates, which is obtaining important information on what is most helpful in selling printing. The first move in this direction is the preparation of ten point-of-sale portfolios. These may be used to sell printing of annual reports, institutional books, industrial catalogs, house-organs, advertising preprints and reprints, retail visuals, menus and programs, wine lists and catalogs, and letterheads and advertising blotters.



The ten sales portfolios above are now being tested to develop a formula which any printer can use

The ten sales portfolios are now being tested by the representatives of printing houses in New York City, Buffalo, Hartford, Philadelphia, and Rochester. Results on the first two thousand calls are being recorded in detail. Reports so far show that the portfolios are producing fine returns. It is hoped that complete information will make it possible to develop a formula for preparing similar portfolios by any printer.

Celebrate Anniversary

The members of the board of governors of the International Association of Printing House Craftsmen participated in the Twentieth Anniversary celebration of the founding of the Detroit Club of Printing House Craftsmen held at Leland Hotel, Saturday evening, February 22. Three charter members of the club were honored, these being, George Glaeser, the only man who ever served the club as secretary, and who was reëlected recently to serve for his twenty-first year; Griggin Sawyer, a past president, and John A. Stryker, historian of the club. Frank McCaffrey, president of the international organization, and Perry Long, a past international president, were on the program.

Announces Contest

The Mergenthaler Linotype Company has announced a contest designed for the purpose of getting pictures for the front cover of its house-organ, *The Linotype News*. Pictures are to be of operators or machinists and linotype machines. The first prize is $25, second $15, third $10. Contest ends May 1.

Asks Tax on Radio

John B. Haggerty, president of the board of governors of the International Printing Trades Association of American Federation of Labor, suggested that additional taxes be levied on radio companies to curb their advertising promotion. Mr. Haggerty claims that radio is responsible for 25,000 lost printing jobs and may still double that quantity.

Research on radio competition has continued for a period of five years and shows, according to Mr. Haggerty, that 519 stations having an invested capital of $28,819,000 earned a profit of $18,206,000 in 1939 alone. This amounts to approximately 63 per cent. The Columbia Broadcasting Company, with an investment of $1,600,000 has declared dividends of three millions during the past five years. National Broadcasting Company had an original investment of $3,300,000 and since its founding has produced profits of $22,319,000.

One of the reasons given for increased use of air waves, says Mr. Haggerty, is that 90 per cent of all programs are planned and scheduled by advertising agencies which collect commissions from both commercial sponsors and the radio stations. This, he states, explains to some extent the preference for radio time over other mediums.

His views were opposed by Joseph L. Miller, director of labor relations of the National Association of Broadcasters. It is the stand of radio firms that the new industry has created 25,000 jobs for other skilled trades, such as musicians, dramatists, and electricians.

Mr. Haggerty countered with the information that radio now takes thirty-five cents of the advertising dollar as compared to two cents twelve years ago.

George R. Meyercord Dead

George R. Meyercord, for many years a leading personality in the lithographic industry, and a former director of the Lithographers National Association, died suddenly in New York City, on February 22. Mr. Meyercord was born in Washington Heights, Illinois, May 23, 1875, and started his business career in Chicago after his education in the public schools and the Armour Institute. He founded the Meyercord Company when about twenty years of age, specializing in making of decalcomanias, which he developed into a substantial business. He made a fortune in the business, and branched into other lines, selling his interests in the Meyercord Company to associates several years ago. He was active in numerous civic and welfare movements.

Issues Ink Specimens

Characteristics of inks as to their opacity and "light proofness" are listed in a new ink specimen book, over all size, 8 by 3½ inches, issued by the International Printing Ink Division of the Interchemical Corporation. The book, titled "Everyday Inks," contains specimens of thirty-five colors, eleven blacks, and three whites, and was designed primarily for use of operators of automatic presses.

REPORT OF DEVELOPMENTS IN EQUIPMENT AND SUPPLIES

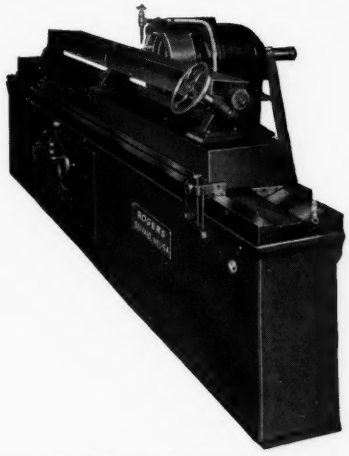
UNIFORM HEIGHT obtained to precision accuracy on both metal and wood blocks for cuts is made possible by the use of the new No. 10 Vandercook Block Leveler. Dust- and chip-removing features of the Hacker models have been improved, insuring clean operation. The



The new No. 10 Vandercook Block Leveler

automatic brake is a new feature, the work table now has an individual motor which controls the speed of rotation, and numerous other innovations characterize the new leveler. It will handle wood- or metal-mounted plates up to 12½ by 18 inches in size.

A NEW ROGERS Type "NT" super-duty knife grinder has been announced by Samuel C. Rogers & Company, made in four sizes: 70, 90, 110, and 132 inches. The larger sizes are available on order.



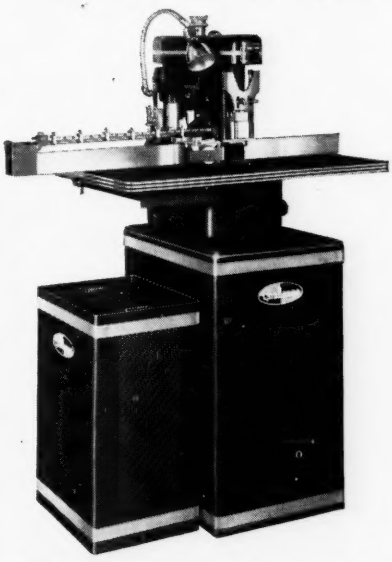
Rogers knife grinder offers permanent accuracy

Weight of the ninety-inch size is 4,800 pounds. Features of the new grinder include an extra heavy base cast as a single unit to provide a solid foundation for obtaining permanent accuracy under continuous operation; ways are automatically lubricated; table and carriage are of heavy design; transmission is a double disk wet clutch-gear type reversing unit; feeds, either automatically or by hand, at adjustable rate; grinding head mounted on ball bearings; knife bar has two work surfaces, one for the shear and other heavy blades, the other for thin blades. Standard equipment includes a self-contained water supply with a motor-driven centrifugal pump.

ENVELOPE-PRESS ANILOX units have been announced by the F. L. Smithe Machine Company. Manufacturing rights were obtained from the International Printing Ink Division of Interchemical Corporation, which controls the Anilox system of ink distribution. The new inking unit is designed for attachment to rotary envelope machines and Harris P2 envelope presses. It consists of a knurled roller in an ink fountain which can be adjusted to ink the rubber plates on the rotary plate cylinder. Customary fountain and inking rollers are eliminated, and faster production and higher press speeds are said to be possible. The Anilox system makes use of a rubber doctor blade which assures even distribution of the ink in the knurled crevices of the inking roller. This system is now used for printing candy wrappers, napkins, tissues, bread wrappers, Cellophane, and other products including surfaces of tin foil and aluminum.

A NEW ATF-WEBENDORFER rotary offset press, designed primarily for salesbook and ruled-form work, has been announced by American Type Founders. Its rated capacity is set 12,000 original and duplicate sheets, or 24,000 individual sheets, an hour. The press consists of two offset units, each capable of carrying a web of paper twenty-four inches in width. After paper has been lithographed, both webs are fed together into the delivery, the original copy on top, and the duplicate underneath. Both webs are automatically cut off in one operation, and the cut sheets are delivered in correct sequence ready for binding. Registering mechanisms, automatic lubrication, numbering, and perforating attachments are added features of the new press.

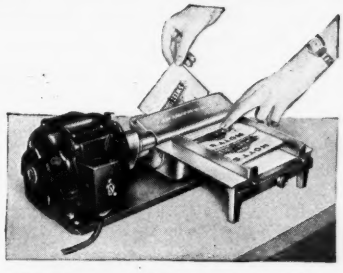
THE CHALLENGE STYLE EK paper drill, announced by The Challenge Machinery Company, is a foot-power machine that drills, slits, and V-slots paper, besides being equipped to do round-cornering and other operations required in shops where small quantities of any one operation at a time is the ordinary requirement. The range of round-hole drilling is ⅛ to ½ inch. An electro-vacuum device prevents any chips, litter, or paper dust from getting into the mechanism in the base of the machine as the suction whisks all chips into a spacious steel container. The machine is regularly equipped with an automatic trip gage, which enables the operator to drill all holes without removing his hands from the paper stock. Standard equipment also includes the Challenge Flexolite which illuminates the work table; a black composition "no-glare" table top; and ball-bearing drill spindle.



New foot-power Challenge Style EK paper drill

Attachments for special operations on the machine are not included in the standard equipment but are available with the machine on order.

LABELIT is a small and convenient machine for gluing labels for all hand-labeling jobs. The machine is designed to place just the right amount of glue on the label so it can be placed on a package, or on various types of products, quickly and cleanly, without excess of glue to mar or smear the object to which the label is attached. It handles



Labelit speeds production on hand-labeling

labels from the very smallest sizes up to those eight inches wide, and feeds them evenly and without any curling as they pass through the machine. Any kind of adhesive can be used, and it can be applied to paper, cloth, or Cellophane. It is claimed that the machine saves gummed stock loss, and that it speeds up production. The machine is manufactured by the Alsop Engineering Corporation, Milldale, Connecticut.

MEMPHIS BOLD ITALIC and Metromedium No. 2 Italic, in thirty-point sizes have been announced by Mergenthaler Linotype Company, which makes available for keyboard linotypes these two type faces in all sizes from six- to thirty-point. In the sizes up to and including twenty-four-point, each of these italics may be had in combination with its companion face—either Memphis Bold or Metromedium No. 2, respectively.

Modern Man Does
Modern Man Does
Modern Ma
Modern Man

Another twenty-four- and eighteen-point combination in the Bodoni family has also been announced, the faces being twenty-four-point Bodoni Bold Condensed with eighteen-point Bodoni Bold.

WAVERLEY is the name of a new face announced by Intertype Corporation and it is to be made in a range of sizes from six- to thirty-six-point. It is Scotch

THIS PARAGRAPH is set in twelve point WAVERLEY, a new Intertype face, and is duplexed with *Italic and* SMALL CAPS. $1234567890

Roman in origin and was designed primarily for book work, and should appeal to the advertising typographer for some of his work.

A COMBINATION WEB OFFSET PRESS for newspapers, magazines, and books, and suitable for a wide range of commercial work, has been announced by the Webendorfer Division of American Type Founders, in whose plant the first of this type has been completed. The press will lithograph the web of paper, 35 inches wide, in three colors on each of the two sides of the web in one operation. Provision has been made for the addition of another unit, when desired, which will increase operation to four colors on each side. One feature of the press is the interchangeable rubber plate imprinting unit which permits of the change from one imprint to another without stopping the press. Two separate rolls of paper may be fed into the press simultaneously, and, when thus operated, the machine will lithograph one color on each side of both webs and will deliver at its maximum speed an eight-page full-sized newspaper. Other newspaper production devices are included. The new press is capable of lithographing, folding, and/or delivering in flat sheets at 10,000 sheets an hour.

THE CLOT PROCESS is a method of printing from plastic plates which has been adopted by the *Chronicle-Telegraph*, of Quebec, Canada. The process was originated by Oscar Clot, a native of Switzerland, who worked at the offset and gravure processes in Paris. It was while thus engaged that he conceived the idea and developed the process in order to meet various limitations and difficulties experienced in practical operation.

The *Chronicle-Telegraph* is utilizing the process in its own printing plant and does not propose to sell the plastic plates or otherwise dispose of the process for other than its own work. For this purpose it has installed the necessary equipment, including a molding press. The firm has also imported from France a five-color rotary press which takes a sheet size of 20 by 23 inches, and is especially designed for use in the process, operating at a speed of up to 12,000 impressions an hour, and printing two or three colors simultaneously on both sides of the paper.

While details are not given as to just what the plastic material is, it is said that the process differs partly in the production of plastic plates and partly in the manner in which the impression is made from these plates. The plates are molded by a method that is somewhat similar to that used for molding rubber plates. They can be printed on any form of letterpress in much the same manner as ordinary metal or rubber plates, the impression being made in such a way that the ink penetrates the paper with a minimum of pressure.

The process, it is stated, makes possible by letterpress results that compare with those secured from offset and gravure, and the results are equally satisfactory on any quality and finish of paper. A number of samples of the work done show excellent printing on a wide variety of papers, work in which halftones of fine screens have been used. It is stated that the process permits the use of halftones up to 175 screen.

A NEW CHART for estimating ink, copyright 1941 by R. C. Pickett, of Chicago, has been received for review. This chart differs from estimating methods we are accustomed to use. Instead of being an "experience table" of averages for many jobs and plants, it is a "calculator" using the base rate of ink consumption for 1000 square inches of ink coverage to 1000 sheets peculiar to the individual plant on various kinds of stocks.

In estimating, the total number of square inches of ink coverage on the sheets to be printed is first determined with the aid of a square-inch table.

Then, without figuring, the number of pounds of ink required for the job is calculated by two movements or settings of a ruler on the chart, as follows. First, a ruler is placed on the chart so the upper edge lines up with the proper figure in a column showing square inches of ink coverage, and with the figure in another column giving total number of sheets to be printed. Second, holding the ruler at the point where it intersects a vertical line on the chart, the right end is moved until it lines up with the proper figure in a third column, showing the base rate of ink consumption for 1000 square inches to 1000 sheets peculiar to that plant on that particular kind of paper stock. The number of pounds of ink required is then read off where the ruler crosses Column 4.

In short, just two movements of the ruler produce the answer. A typical example of estimating, with illustrated instructions, is given on the chart. The chart is 17 by 14 inches in size, mounted on board. Copies may be obtained through THE INLAND PRINTER at $5.00 each.—H.B.H.

THE FLUROGRAPHIC process, originally introduced about three years ago, has been attracting wide-spread attention and interest, and many have requested information as to just what kind of a process it is. This is a simple yet effective highlighting process, or drop-out process as it is also called, which greatly simplifies the work of producing highlight halftones as well as combination line and halftone engravings.

An entirely new development is involved, the first feature of which is what is known as Flurographic solvent. This solvent, in the case of drawings, is used by the artist in place of water for mixing his paints; if a photograph is to be reproduced for highlight halftone, the solvent is applied over the photograph. The next feature is a special Flurographic filter, which is placed in the camera after the negative has been exposed in the usual manner, and an additional exposure is then made.

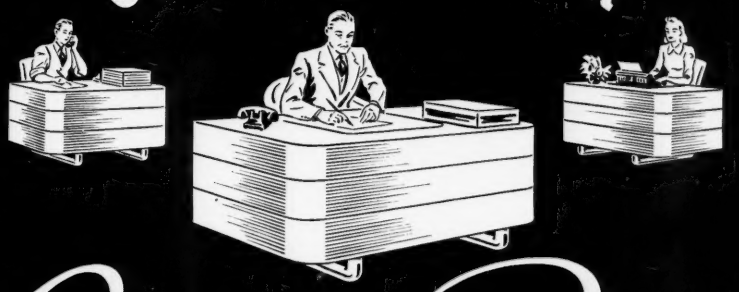
The Flurographic solvent is, practically speaking, the key to the process. This solvent is a colorless, odorless, and harmless fluid in which are chemicals having an affinity for ultra-violet rays. In those parts of a drawing or photograph on which the solvent has been applied, either through its use in the artist's paints or direct on the paper, the halftone dots will remain. Wherever the paper has been left without the solvent, or on parts of a photograph on which Chinese white has been applied over the solvent, the halftone dots will automatically be eliminated.

The drawing or photograph, after being treated with the solvent, is photographed in the usual manner, with the halftone screen in the camera in front of the plate. The screen is then removed from the camera or moved forward a little, the ultra-violet filter is placed in position either in front or in back of the lens, and an additional exposure of about one minute is made. This additional exposure causes a heavy veiling-over of the screen pattern around the highlight areas of the negative without in any way affecting the dot structure of parts to remain in the picture.

The remaining process of finishing the plate is the same as in regular photo-engraving methods.

The process is the invention of Walter S. Marx, Jr., a research engineer, formerly of New York City, who is now head of Printing Research Laboratories, of Chicago, a subsidiary of Esquire Features, which is marketing the process.

ON EVERY DESK



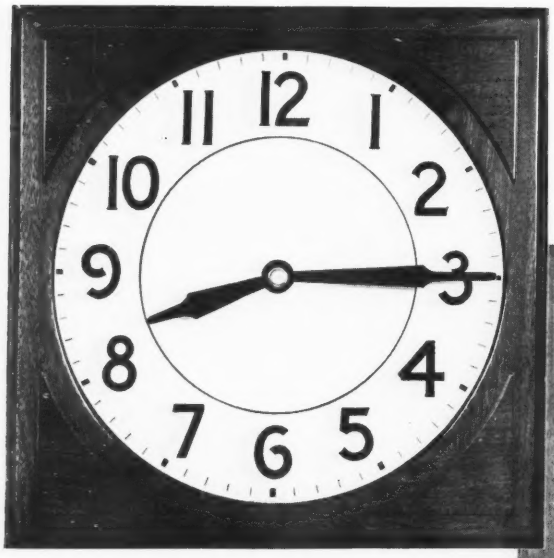
RAG CONTENT

Correct Bond for Letterheads

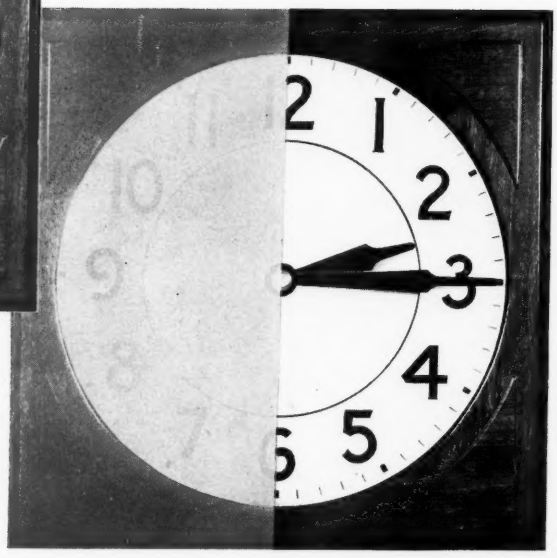
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THE AETNA PAPER MILLS
DAYTON, OHIO

also manufacturers of Maxopaque—the All-Purpose Paper



Eight-fifteen a. m.
until
two-fifteen a. m.



WE WORK FOR YOU

—*DAY AND NIGHT*

1½ TIMES AROUND THE CLOCK

Dawn to dusk, and through the midnight hours, SUPERIOR'S staff is in action! Stretching the day to save you precious hours on engraving, ad composition. Getting your rush job out on time *without overtime charges.* SUPERIOR'S day-and-night service assures you of "quality with *quickness.*" Next time, try SUPERIOR. Just phone — you'll find our promptness will please you.

Out-of-town orders given special attention.



SUPERIOR ENGRAVING CO.
215 W. SUPERIOR ST.

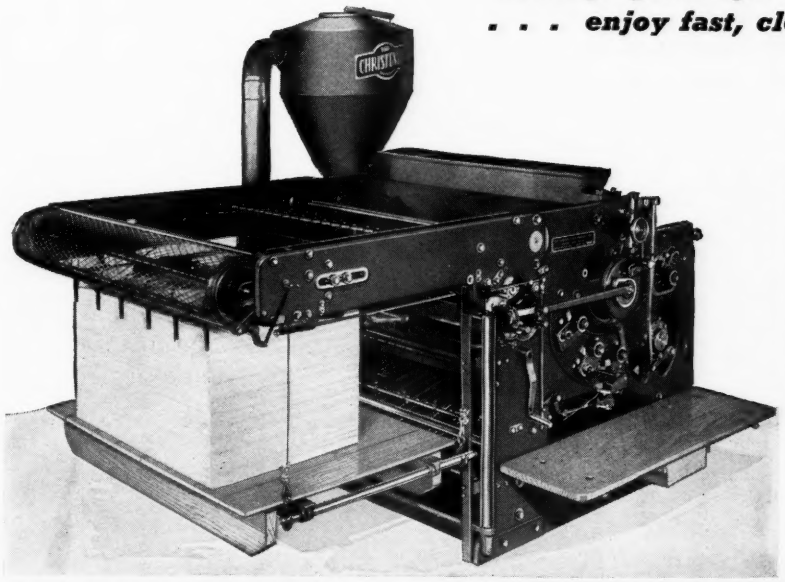
CHICAGO, ILL.
PHONE: SUP. 7070

Consult Advertisers Indexed by Products on Pages 86-88—Or in January, 21-28

Enjoy better-looking work . . . better-paying work

— without trouble, bother or delay — with the

Christensen High-Speed Bronzer

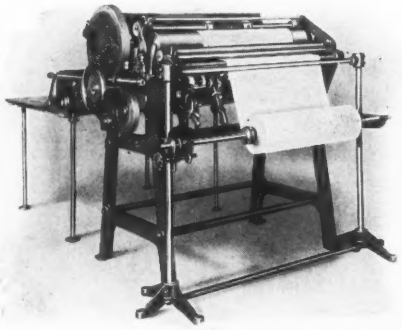


You say "good-bye" to bronzing "headaches" . . . enjoy fast, clean, profitable operation

Here's a practical machine that takes bronzing out of the "white elephant" class. Geared to, and driven by, the press. Delivers sheet for sheet in time with fast press equipment, under gripper control. Uniformly dusts both sides of sheet to assure you of attractive work that brings re-orders from well-pleased customers. Exhauster and bronze collecting system help keep pressroom cleaner, healthier. Cost surveys in representative plants where Christensen High-Speed Bronzers are installed show yearly savings of $2,000 to $5,000. Write for free copies, and Bulletin No. 103 giving detailed information on the Christensen High-Speed Bronzer.

The Christensen Machine Co.
100 Fourth St. Racine, Wisconsin

More Profits for You — *with* Christensen Equipment



—AND NOW THE ELECTRIC EYE!!

Are you equipped to handle your "spot sheeting" with the least "headache" and the lowest possible costs? *BECK SHEETERS* with electric eye equipment are here to release you from the costly penalties of human inefficiency. They are solving the problems of many of the large printers and converters all over the country, and are affording higher productions, and closer sheeting accuracies than has been possible up to this time.

CHARLES BECK MACHINE CO.
412 N. 13th St. Philadelphia, Pa.

Unconditionally Guaranteed

TRY MODELS 27 & 28



Direct Drive

Correct Mechanically

NOW 40% DISCOUNT
Until Further Notice

MODEL 27 5 wheels, $12. 40% off is $4.80 or **$7.20 net**
MODEL 28 6 wheels, $14. 40% off is $5.60 or **$8.40 net**

Immediate Delivery Can Be Made from Stock. Insist on Roberts. If Your Dealer Does Not Carry It in Stock, Order Direct from Factory.

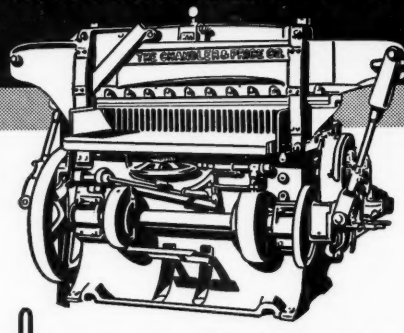
Quantity Discounts Quoted Upon Request

We will allow 10% trade-in for one old machine against each new machine purchased.

YOUR CHOICE OF—Forward or Backward, Roman or Gothic, Solid or Removable No. Slide

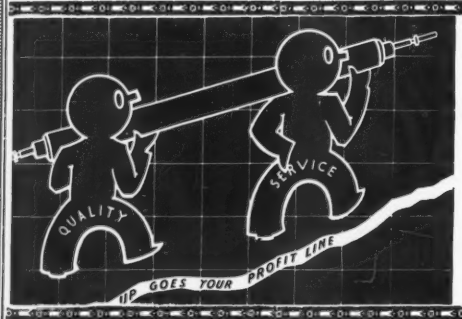
THE ROBERTS NUMBERING MACHINE CO.
694-710 JAMAICA AVE. BROOKLYN, NEW YORK

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AUTOMATIC PAPER CUTTERS



One-piece frame; knife PULLED, not pushed, through stock; binder friction adjustment accessible at side of cutter; positive brake and clutch; back-gauge lock takes up its own wear; controls conveniently grouped at operator's hand; safety starting eliminates any chance for "repeats"; knife can be stopped or started at any point in its travel. Built in 39", 44" and 50" sizes; ask your C&P dealer for specifications.

THE CHANDLER & PRICE CO., CLEVELAND, OHIO



Join the Ranks of Prosperous and Progressive Printers. Use CHICAGO ROLLERS*

* Composition Rollers, Lithograph Rollers, Rubber Rollers, Offset Rollers, Graining Rollers, Makeready Paste

CHICAGO ROLLER CO.
554 W. Harrison, CHICAGO



"SO JOE'S THE NEW FOREMAN! How Come?"

"Well, sir—Joe's a careful worker and uses his head—gets his presses running in a hurry and turns out mighty good work without a lot of lost time. He's been pretty smart in picking his inks, too. Uses Wotta Blacks on everything and says they've licked offset and other ink problems completely—that all has a lot to do with Joe's efficiency."
Joe's like hundreds of pressmen who have found that these quick-drying, no-offset, non-scratch, extra mileage inks save a lot of time, worry and grief.

REMEMBER *They're Guaranteed!*

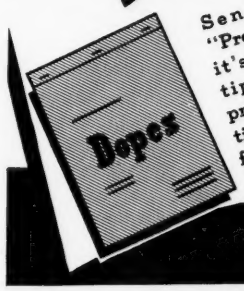
You can try Wotta Blacks without investing a penny. If you're not fully satisfied we'll refund every cent you pay us.

Mail the Coupon for our FREE TRIAL OFFER OF

Wotta Blacks

FREE!

Send for booklet "Pressroom Dopes"—it's full of valuable tips on solving ink problems. No obligation — just write on firm letterhead.





E. J. KELLY CO., Kalamazoo, Mich. I.P. 3-41

You've got to show me! What about that FREE TRIAL OFFER for Wotta NO OFFSET Inks.

Name.....

Address.....

Firm.....

E. J. KELLY Company KALAMAZOO MICHIGAN

Give Mr Smudge a chance and he'll ruin your good name



● He can mar in a few hours what has taken you years to build—a reputation for quality printing. Don't let his Destructive Offsetting smear your good name.

Turn DeVilbiss Offset Prevention Equipment on Mr. Smudge and you've got him stopped—on any size job—on any type of press. It is designed by men that know all the ins-and-outs of spraying and how best to apply this process to printing jobs.

Don't take chances with Mr. Smudge. He'll double cross you every time. Don't gamble on spray equipment either. Get DeVilbiss protection.



This modern, simple, highly efficient spray gun is included in every outfit—portable or stationary, with or without air compressor, pressure or gravity feed.

●

Equipment licensed for use under U. S. Patent No. 2,078,790.

THE DEVILBISS COMPANY • TOLEDO, OHIO
Canadian Plant: WINDSOR, ONTARIO

DEVILBISS SPRAY SYSTEMS
Eliminate OFFSETTING • SLIPSHEETING
INK DOCTORING • RACKING • LOST RUNNING TIME

L



• • • stands for Lucky
It's one way to win
But KIMBLES are safer
And save all the din.

Motors by KIMBLE
Distributed by AMERICAN TYPE FOUNDERS
Branches and Sales Agents in 25 Cities

ROTARY PRESSES

for Lithographers, Printers, and Newspaper Publishers. Also Presses for Folding Box Manufacturers.
Tell Us Your Requirements
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WALTER SCOTT & CO., Plainfield, N. J.

ENGDAHL BINDERY
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INKS FOR SHARP IMPRESSIONS
In Litho-Offset and Printing
FOR METAL DECORATING ● Get Varnishes, Dryers, too, from
GAETJENS, BERGER & WIRTH, INC.
35 YORK ST., BROOKLYN, N. Y.—538 S. CLARK ST., CHICAGO

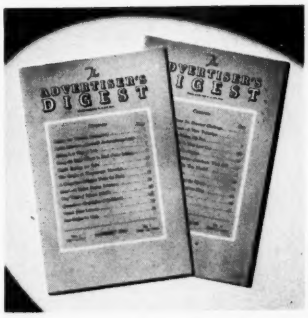
Embossography Is Raised Printing at its best. Hard, Flexible and Permanent. As simple to operate as Regular Printing, **Compounds, Inks,** Hand and **Automatic Machinery.** Send for descriptive matter, Price List, etc.
The Embossograph Process Co. Inc., 251 William St., New York

YOUR CUSTOMERS AND PROSPECTS WILL THINK OF YOU and no one else

for at least two full hours every month

when you send them

THE ADVERTISER'S DIGEST



Leading Printers Throughout the Country Use This "Low-Cost" Sales Promotion —32 Pages of Selling and Advertising Articles, with Your Copy on the Covers.

A FEW CHOICE TERRITORIES STILL OPEN FOR EXCLUSIVE FRANCHISES

Inquiries Answered in the Order Received

The ADVERTISER'S DIGEST

510 NORTH DEARBORN STREET

CHICAGO • ILLINOIS

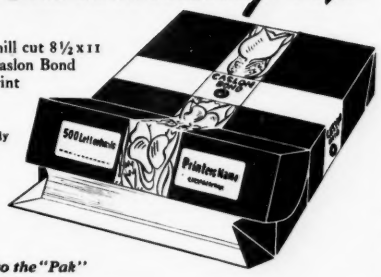
"PAK" UP NOW!

. . . and Get there First

The Caslon Utility Box

500 plus* mill cut 8½x11 sheets of Caslon Bond ready to print

* for make-ready



10 Boxes to the "Pak"



Convenient . . . Compact . . . Clean . . . one or ten sheets instantly available . . . fits the desk drawer. YOUR LABEL in patented slot is there at re-order time. You can handle small orders quickly and profitably and deliver in the smart one-piece box.

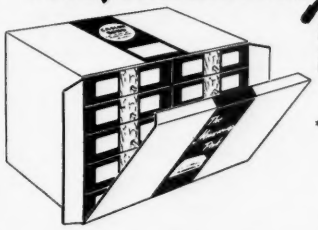
HERE'S THE AAA VALUE IN WATERMARKED BONDS

Munising Paper CASLON BOND Precision Made

PACKAGED FOR PROFIT!

as asked for by 9387 printers

The Munising Pak



Holds 10 Utility Boxes 5000 plus* sheets of Caslon Bond

* for make-ready

It's EASY SALEing with Packaged Caslon Bond



● **Another Munising FIRST!** A sturdy, dust-proof storage and delivery unit. EASY TO INVENTORY . . . NO WASTE . . . READY FOR RUSH JOBS . . . ACCURATE MILL CUT SAVES TIME . . . FITS THE STOCK ROOM SHELVES.

THE MUNISING PAPER CO.
135 S. LaSalle St., Chicago

SEE YOUR NEAREST CASLON BOND DISTRIBUTOR NOW

AMERICAN BLUE BOY



5 WHEEL BLUE BOY MODEL 5 7.90

6 WHEEL BLUE BOY MODEL 6 8.90

FOR BANG-UP JOBS AND AUTOMATIC PRECISION "BLUED LIKE A GUN!"

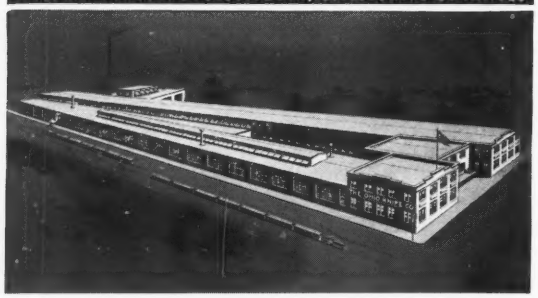
AT ALL BRANCHES AMERICAN TYPE FOUNDERS

AMERICAN NUMBERING MACHINE CO.

ATLANTIC AND SHEPHERD AVES., BROOKLYN N. Y.

BRANCH—105 WEST MADISON STREET, CHICAGO, ILL.

WORLD'S LARGEST EXCLUSIVE MANUFACTURERS OF KNIVES

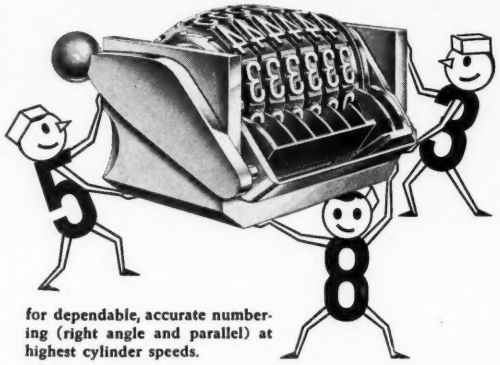


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O. K. BLACKARROW KNIVES give smoother, more efficient, longer runs. A new alloy steel, heat treated by a special process, produces a high quality knife of great strength, uniformity, long life. Precision grinding assures exact tolerance and perfect finish. For the knives with the longer lives that give better results at lower costs, specify O. K. BLACKARROW KNIVES now!

O.K. The OHIO KNIFE Co. CINCINNATI OHIO - U.S.A.

NATIONAL ROTARY NUMBERING HEADS



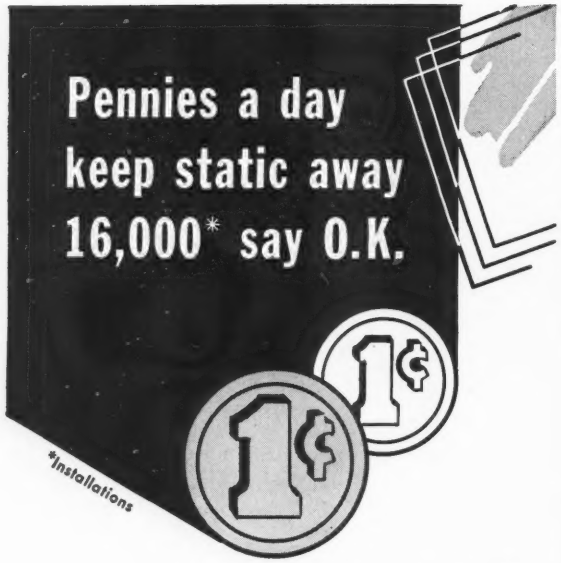
for dependable, accurate numbering (right angle and parallel) at highest cylinder speeds.

SUITABLE FOR ALL TYPES OF PRESSES

Exclusive features of design and precision construction insure accuracy, reduce maintenance and assure long life. Let us submit sample and quote on your Requirements.

ALTAIR MACHINERY CORPORATION
55 VANDAM ST. • NEW YORK CITY

Pennies a day keep static away 16,000* say O.K.



*Installations

Chapman Electric Neutralizer

Write for free Bulletin to KIDDER PRESS CO.
Dover, N. H.
Sole Sales Agent

"A Practical Touch System," —Harding Increases Operators' Value



$2.25 FOR THE FULL COURSE

An employer located in a Chicago suburb writes:

"With Chicago so near, one would think it easy to get the kind of operators we want, but we have found our best assurance is to choose men who learned by the Harding system. The last three operators studied your course."

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By JOHN S. THOMPSON

Revised twelfth edition. A complete and practical treatise on the care and operation of the linotype for the novice as well as the experienced operator.

Completely revised and amplified by E. M. Keating, former Editor Machine Composition Department The Inland Printer and instructor in the Chicago school of The Mergenthaler Linotype Co.

This book contains 230 pages and about 170 illustrations of the various parts and latest models.

Bound in flexible binding; handy pocket size, 4¾x7. Price $2.50, postpaid in U.S.A. *Send for your copy today.*

THE INLAND PRINTER COMPANY
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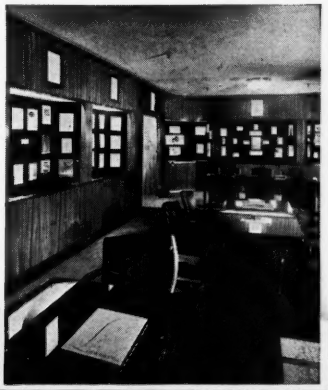
A SALES CAMPAIGN FOR PRINTERS

You are invited to a Prevue Showing of a Sales Campaign designed to help you sell **more and better printing.** This promotion plan points out **sales ideas, copy ideas, layout ideas** and **paper ideas,** backed up with practical sales tools to help you develop new business. Every sales-minded printing executive and salesman owes it to himself to understand this program and learn how it will work for him.

The "New Business" Promotion Program has been created by the Strathmore Paper Company for printers and will be pushed as a major effort in their 1941 advertising campaign.

During the month of March the "New Business" Program will be on display in the Gallery of Printed Ideas, 717 South Wells Street, Chicago, Illinois. An attendant will explain the program in detail and answer all questions.

Outstanding jobs produced on Strathmore Papers during 1940 will be on exhibit to demonstrate where, when and how Strathmore Papers should be used.



SWIGART PAPER CO.
717 SOUTH WELLS STREET



Check THESE BASE "EXTRAS"

1. Malleable Iron (PMC WARNOCK) or semi-steel (STERLING TOGGLE) construction.
2. Sheet register gauges for pre-registering process color and multi-color printing plates . . . available for use with either base and exclusive with PMC bases.
3. Sheet register marks for checking the register of process and multi-color printing . . . available for use with either base.
4. Guide-edge or gripper-edge markers which also serve to identify the work of individual pressmen or press crews . . . available for use with either base.

and you're bound to buy

"WARNOCK" 4 by 4 METAL BLOCKS — "STERLING" TOGGLE BASES

"Complete METAL MOUNTING BASES"

THE PRINTING MACHINERY CO.
436 COMMERCIAL SQUARE • CINCINNATI, OHIO

Write for bulletins describing in detail these plate-mounting systems.

Big Value HAMMOND MERCURY!



The Mercury (Bench or Floor model) is the MOST saw for the money in the medium price class. The Mercury will saw, trim, inside and outside mortise, miter, rabbet and undercut to micrometer accuracy. New Roller Bearing Gauge . . . New Single Action 8 pt. Clamp . . . New Cut and Slug Line-up Gauge . . . saw raises faster to any desired position . . . More speed, ease, accuracy and safety . . . Biggest value in its class.

Hammond Machinery Builders INCORPORATED
KALAMAZOO, MICHIGAN, U.S.A.
1616 DOUGLAS AVE.

THE INLAND PRINTER

J. L. Frazier, Manager

PUBLISHED MONTHLY BY THE INLAND PRINTER COMPANY

309 W. JACKSON BOULEVARD, CHICAGO, ILL., U. S. A.

Volume 106 • March, 1941 • Number 6

THE INLAND PRINTER is published on the first of every month. It furnishes the most reliable and significant information on matters concerning the printing and allied industries. Contributions are solicited but should be concisely stated and presented in typewritten manuscript.

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Fidelity Circulation Company of Canada, 210 Dundas Street West, Toronto, Ontario, Canada.

S. Christensen, Box 536, Montreal, Quebec, Canada.

The MacLean Company of Great Britain Ltd., Donald F. Hunter, Mgr., 2, 3, & 4, Cockspur Street, London, S. W. 1, England.

Wm. Dawson & Sons, Cannon House Pilgrim Street, Ludgate Circus, London, E. C., England.

Alex, Cowan & Sons (Limited), General Agents, Melbourne, Sydney, and Adelaide, Australia.

F. T. Wimble & Co., 35-43 Clarence Street, Sydney, Australia.

John Dickinson & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.

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TI-PI Reg. U. S. Pat. Off. No 314445.

RUBBER PRINTING PLATES AND CUTTING TOOLS

Make your own tint plates —Print perfectly on all presses—with all inks on all papers.

Write on your company letterhead for sample, prices and full information.

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REBUILT MACHINERY

GUARANTEED MACHINES FOR IMMEDIATE DELIVERY

CYLINDER PRESSES:

Two-color Miehle, 56-62-65-70.

Single color Miehles, all sizes.

Babcock and Premiers.

No. 4 Miehle Automatic Unit.

NOTE: Feeders and extension deliveries for above machines if desired.

FIRST SEE IF HOOD FALCO HAS IT

CUTTERS, ETC.

Power Cutters—all standard makes. Cutters and Creasers. Stitchers. Folders. Patent Base.

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Miehle Verticals.

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Miehle Newspaper Press, 4 page, 8 col.

10 x 15 and 12 x 18 Kluge and Miller Units.

C. & P. Craftsman Automatic. Open jobbers, all sizes.

Hood-Falco Corporation is the oldest and largest firm dealing exclusively in used and rebuilt printing equipment. Our reputation for fair dealing is based on thousands of satisfactory transactions.

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New York Office: 225 VARICK ST., Tel. Walker 1554

Chicago Office: 343 S. DEARBORN ST., Tel. Harrison 5643

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Prices for this department: Under the heading "Situations Wanted," 50 cents per line, minimum $1.00; under all other headings, 75 cents per line, minimum, $1.50. Approximately 55 characters to the line, address or box number to be counted. Price the same whether one or more insertions are taken. Cash must accompany order.

BOOKS: Printers' Technical

CRAFTSMEN LIBRARIANS; ATTENTION! Order all books on graphic arts subjects from one source and save time and trouble. Discount allowed on purchases amounting to more than $10. Send for free book list. The Inland Printer Book Department, Chicago, Ill.

WANTED TO BUY

INTERESTED IN Style B Kelly Press. Advise what you have. Address Box M 419, The Inland Printer.

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JOB PRINTING BUSINESS—Going concern. Est. 1898. City of 20,000 So. Cen. Ohio. Ex. opp. for expansion. 2 Miehle Cylinders, 3 Automatic Platen Presses, 1 Open Platen, Cleveland B. Folder with 32-page attach., 2 Stitchers, Model 14 Lino. Plenty of type. Selling for ill health. Address M 431, Inland Printer.

LARGE WELL ESTABLISHED central-west printing and lithography company is offered for sale. Volume over $600,000 annually. Present owner retiring, old age. Minimum, $50,000 cash required. Address Box M 318, The Inland Printer.

FOR SALE

OFFSET LITHOGRAPHIC EQUIPMENT FOR SALE

Large Chemco Film Camera—5 roll type, with disappearing screen mechanism. Complete with Zeiss lens, focusing scales, etc.
One 14″ by 17″—200 line Square Screen
One 30″—120 line Circular Screen
One 11″ by 14″—50 line Square Screen
One 20″ by 24″—133 line Square Screen
One large Printing Frame
One Plate Whirler
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Paper Negative Dryer, Etc.

All of this equipment may be seen in daily use. Address Box M 435, The Inland Printer.

NO. 7 BABCOCK OPTIMUS, size 38x50, Serial No. 7585, $1200, with motor. Perfect condition.
OFFSET Press S8L series, No. 329, 28x42 Harris—$2500.
MOTOR Generator 12 HP., 7½ KW.; 60 cycle, 1800 r.p.m. and 250 volts. Converts AC power into DC. Like new. $200.
These are all bargains. Write
THE KLINGSTEDT BROTHERS COMPANY, CANTON, OHIO

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G. E. AIR CONDITIONING UNIT to take care of a fair-size Photographic and Plate Making Department. Complete equipment with ducts, etc. may be had at a low and reasonable price. Address Box 436, The Inland Printer.

BABCOCK OPTIMUS PRESS, 25 x 38, Motor, tape delivery, rollers, excellent condition, $550 cash F.O.B. on truck. MISSOURI PRINTING CO., MEXICO, MO.

FOR SALE—7 press modern Job and Specialty plant in rural Pennsylvania, with mail order business and salesmen all over Eastern U.S. Non-Union. For details, address Box M 433.

ONE—36″ 65″ MEISEL, two web, four color Press. Does roll to sheet work at the present time; can be converted into roll product press; reasonably priced; M 421, Inland Printer.

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FOR SALE—Precision Proof Presses and Wood Type. Cheap. Call Seeley 1200, Chicago, after 1:00 P.M. or write Box M 400.

FOR SALE—40-inch Dayton cutter; rebuilt and fully guaranteed. Address M 405, The Inland Printer.

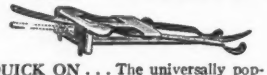
INSTRUCTION

PEOPLE FROM ALASKA, California, Washington, Florida, Seattle, Honolulu, and all America attend Bennett's School to learn his method of operating; his record is 12,130 ems for eight hours; established 1912; both practical and home instruction. Free catalog. BENNETT'S SCHOOL, Maumee, Ohio.

REPRODUCTION PROOFS

GOOD REPRODUCTION PROOFS, how to make them at low cost. Read "Etch Proofs," by F. H. Bartz. Sent 10 day approval. $1.00 copy. G. Arts R. F., 18 E. Kinzie St., Chicago.

MEGILL'S Patent **Spring Tongue GAUGE PINS**



QUICK ON . . . The universally popular Gauge Pin. $1.80 dozen, with extra Tongues. Reg. U. S. Pat. Office

MEGILL'S GAUGE PINS

FOR JOB PRESSES

Insist on Megill's Gauges, Gauge Pins, Gripper Fingers, etc. The original—and the best. Circular on request. Sold by dealers.

THE EDWARD L. MEGILL COMPANY

The Pioneer in 1870

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MEGILL'S Patent **Double Grip GAUGES**



VISE GRIP . . . adjustable . . . used for any stock. $1.75 set of 3, with extra Tongues.

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PRINTING & LITHO. EXECUTIVE now managing large plant desires change. Broad practical experience on all grades of commercial and publication color printing. Tactful and cooperative in every respect. Negotiations confidential. Address Box M 362, The Inland Printer.

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LINO-INTERTYPE MACHINIST-OPERATOR. Expert; 1—10 machines. Unlimited (20 yrs.) metropolitan experience; exceptional machinist and producer. Union-Unorg. New England-East pref. Stedman, Cedar St., Cliffside, N. J.

PROOFREADER—Wide expr. best shops; apprent. to Supt.; errand boy to Bus. Mgr. Good educ. Wish A1 work or teach. Address Box M 416, The Inland Printer.

COMPOSING ROOM FOREMAN—Handle all classes work, copy to finished product. Production with economy. Address Box M 434, The Inland Printer.

MONOTYPE CASTERMAN available, 15 yrs. exp. Newspaper, job, and trade plant. Arthur Weight, New Richland, Minn.

TYPOGRAPHER seeks position. Can produce original and sparkling designs in type material. Draft exempt. M 437.

Pressroom

20 YEARS EXPERIENCE on cylinder and job Kelly as pressman. For the last 15 years have been in charge of one of the large printing offices in northern New York. Understand bindery work, makeup and estimating. Can give the best of references. Also a good mechanic. Address Box M 432, The Inland Printer.

PRESSMAN—Offset or Letterpress cylinders and job cylinders. Halftone, job or color. Pacific Coast only. Box M 303.

PRESSMAN—Age 30. 7 yrs. exp. Kluge and Miller Automatic feeders, Pacific coast only. Address Box M 438.



THAT'S a short description of Dobeckmun's latest product. Made of beautiful Beckett cover paper laminated with tough, "Cellophane" cellulose acetate film (made by Du Pont).

Takes abuse like nobody's business, yet lovely as a bride. Grand for tough jobs like portfolios, menus and mechanically bound books.

When you haven't a lot to spend, make the Cover a winner. You can with *"PLASTICOLOR."

Write NOW for beautiful Idea Book and samples. Six tile-like colors. Two sizes. Single and double thickness.

Sold only by **BECKETT PAPER CO.** *Distributors*

*Trade Mark Copr. The Dobeckmun Co.

THE DOBECKMUN COMPANY
3301 Monroe Avenue **Cleveland, Ohio**

Please send me "PLASTICOLOR" Idea Book and samples.

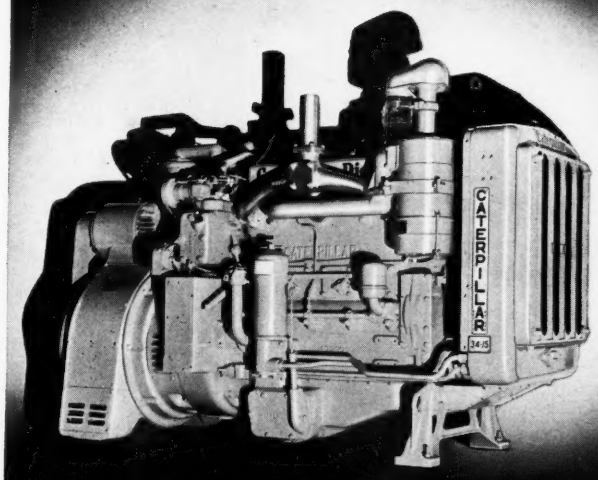
My Name _____

Title _____

Attach to your letterhead

I.P.-3

ELECTRICITY AS YOU NEED IT . . . AT ROCK-BOTTOM COST!



CUT DOWN your light-and-power costs! Use one of these popular-size "Caterpillar" Diesel-Electric Sets on a full-time basis, *for all your current* . . . as auxiliary to your present plant . . . or as emergency standby. Most owners report that these sets are generating current for as little as 1c per kilowatt-hour!

Easy to install in a small space. Easy to start. Easy to maintain. You need no switchboard, voltage regulator or other external control apparatus — because a "Caterpillar" Diesel-Electric Set regulates itself to supply *steady* voltage. Available in sizes from 15 to 90 kilowatts. Single unit or multiple hook-up economical for practically any capacity from 10 kilowatts up. Operates on low-grade, non-premium Diesel fuel. Dependable, long-lived . . . built by "Caterpillar," the world's largest maker of Diesel engines. *Low first cost . . . easy to buy.* SEND FOR FREE LITERATURE!

CATERPILLAR
REG. U.S. PAT. OFF.
DIESEL-ELECTRIC SETS

CATERPILLAR TRACTOR CO., Dept. IP-3, Peoria, Illinois
Send free information on the popular-size "Caterpillar" Diesel-Electric Sets. Our kilowatt-load is about_____
*Name*_____
*Street*_____ *State*_____
*City*_____

CLASSIFIED BUYERS' GUIDE★

All Advertisers in This Issue—By Product! It's FAST! Consult This Monthly Index First!

AIR CONDITIONING-HUMIDIFYING SYSTEM

B. OFFEN & CO., Transportation Bldg., Chicago, Ill. Write for pamphlet "Air Conditioning and Humidity Control."

ART ADVERTISING BLOTTERS

STEP UP your Blotter sales with GOES ART ADVERTISING BLOTTERS. 17 gorgeous girl subjects NOW ready. Write TODAY for NEW Blotter supplement.
GOES LITHOGRAPHING COMPANY
Dept. A—35 W. 61st St., Chicago,
53-A Park Place, New York.

BOOK BINDERS: EDITION

Engdahl Bindery.....Page 80

BOOKKEEPING SYSTEM; PRINT. SCHEDULE

FRANKLIN PRINTING CATALOG — Complete Catalog of Printing Costs—40 Sections. Bookkeeping Systems for Printers—Get free descriptive folders. Porte Publishing Co., Salt Lake City, Utah.

BRONZER; CONTINUOUS STREAM FEEDERS

Christensen Machine Co.....Page 77

BRONZING MACHINES

MILWAUKEE BRONZERS — for all presses. Some rebuilt units. C. B. Henschel Mfg. Co., Milwaukee, Wis.

BUSINESS CARDS: IN BOOK FORM

John B. Wiggins Co.....Page 89

CALENDARS AND CALENDAR PADS

CALENDAR PADS — BLOTTERS. 1941 Calendar Pad Catalog now ready. Over 70 different sizes and styles. A pad for every purpose. Also our new Art Advertising Blotter Catalog illustrated in full color. Write for catalog in which you are interested. Joseph Hoover & Sons Co., Market and 49th Sts., Philadelphia, Pa.

THE SULLIVAN PRINTING WORKS CO., 1062 Gilbert Ave., Cincinnati, Ohio. Calendar pads now ready for shipment; the best and cheapest on the market; write for sample books and prices.

WHOLESALE CALENDARS to printers. Do your own imprinting. Advertising Novelties, Fans, Book Matches. Write for particulars. Fleming Calendar Co., 6540 Cottage Grove Ave., Chicago, Ill.

CAMERA BELLOWS

UNITED CAMERA CO., INC., Bellows made to order for all types of photo-engravers' cameras. 1515 Belmont Ave., Chicago, Ill.

CHASES: STEEL, ELECTRIC WELDED

American Steel Chase Co.....Page 88

CHASES: STEEL

ELECTRIC WELDED SILVERBRIGHT
SS CB
STEEL CHASES
with oversize inside measure for press capacity
STYLES AND SIZES ON REQUEST
SANDBLOM STEEL CHASE CO.
429 S. Clinton St. Chicago, Ill.

CLEANER—FOR TYPE AND ROLLERS

SUPER-SOLVENT—nonexplosive! New! Marvelous! Perfection Products Co., 116 Earl St., Rochester, N. Y. Est. 1924.

COMMENCEMENT INVITATIONS

COMMENCEMENT INVITATIONS and engraved stationery. Samples with discount to printers. Siegrist Engraving Co., 924 Oak St., Kansas City, Mo.

COMPOSING MACHINES

Intertype Corporation.....Back Cover
Ludlow Typograph Co.....Page 1
Mergenthaler Linotype Co.....Page 24

CUTTERS: PAPER

PEERLESS GEM 25" & 30" Lever Cutters and parts now made by Missouri-Central Type Foundry, Wichita, Kansas.

CUTTERS, PAPER; DIE PRESSES; DRILLS; GRINDERS; TRIMMERS; & STITCHERS

Seybold Sales & Service.....Page 13

CUTTERS; DRILLS; PRESSES; QUOINS

Challenge Machinery Co.....Page 10

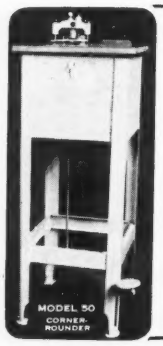
CUTTERS, PAPER—AND PLATEN PRESSES

Chandler & Price Co.....Page 78

DECALS & SILK SCREEN DISPLAYS

PRINTERS & SALESMEN—Extra profits from silk screened Decals, Displays, Banners. Colorart Co., Aurora, Ill.

DRILLS: PAPER



CORNER-ROUNDER

(illustrated) . $ 37.50
Desk Model .. 15.00
No. 90 Heavy-duty 90.00
No. 90E Electric 140.00

Ask for dealer's name

LASSCO Products
485 Hague St.
ROCHESTER, NEW YORK

ELECTRICITY GENERATING SETS

Caterpillar Tractor Co.....Page 85

EMPLOYES—TRAINED

THE CHICAGO SCHOOL OF PRINTING and Lithography can furnish well-trained help in all departments; compositors, pressmen, camera men, platemakers, offset pressmen, etc. Phone or write H. E. Sanger, Director, 610 Federal Street, Chicago, Illinois.

ENVELOPE PRESSES

LIGHTNING SPEED envelope press, sizes 5 to 12, 10M to 18M per hour. Used by Public Printer. POST MFG. WORKS, 671 Diversey, Chicago.

ENVELOPES: MONO-OUTLOOK & OTHER

United States Envelope Co.....Page 21

EQUIPMENT: LETTERPRESS & OFFSET

American Type Founders.....Page 88

FOLDING MACHINES

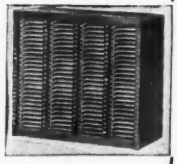
Russell Ernest Baum.....Page 89
Dexter Folder Company.....Page 8

FOREIGN LANGUAGES

FUNK'S TRANSLATION BUREAU — Spanish our specialty — Translators and Typesetters in ALL languages to the Printing Trade, since 1910. 535 S. Franklin St., Chicago, Ill. Wabash 1724.

GALLEY CABINETS, GALLEYS, & LOCKS

Galley Cabinets
Special offer saves
$10.50



Includes Cabinet, Galleys and Galley Locks. Here's an example:

8¾x13-100 Cab.	$27.50
100-8¾x13 Gals.	27.00
100 Gal. Locks	10.50
Regular Price	$65.00 ... NOW ONLY $54.50

Write for price list and savings on all sizes. Heavy all steel construction, electrically welded, reinforced sides. Attractive dark olive green enamel. Extra large numerals. Galleys rustproof, uniform, and level.

TOMPKINS *Printing Equipment* Co.
703 S. Dearborn St., CHICAGO, ILL.

GALLEY LOCKS

Riehl Galley Lock Co.....Page 88

GAUGE PINS & GRIPPERS

GROVE'S
Gauge Pins and Grippers
for PLATEN PRESSES
"No-Slip" Gauge Pin



Clasps vise-like to the tympan, making slipping impossible—is quickly attached and no cutting nor mutilation of tympan sheet, $1.00 per dozen.

Lowest Price, Strongest, Most Durable Pins and Grippers on the Market
Order from Your Dealer or Direct
JACOB R. GROVE CO.
4024 Brandywine St., N. W., Washington, D. C.

Edward L. Megill Company....Page 84
HELP WANTED.....See Page 85

HOUSE ORGANS

Advertiser's Digest.....Page 81
William Feather.....Page 88

HOUSE ORGAN *for* PRINTERS

We've brought thousands of dollars worth of business into our shop . . . and into the shops of other cooperating printers . . . through the regular distribution of a nifty little house organ of our own creation. We'd like to supply this dynamic little magazine, completely printed, to a few more printers in unoccupied territory . . . at a cost unbelievably low, in lots of 500 up. Ask for samples and prices.

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INKS: PRINTING & LITHOGRAPHIC

Gaetjens, Berger & Wirth, Inc...Page 80

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BRANCHES IN PRINCIPAL CITIES

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AMERICAN FINISHING CO., 500 S. Peoria St., Chicago, Ill. Finishers to the lithographing and printing trades.

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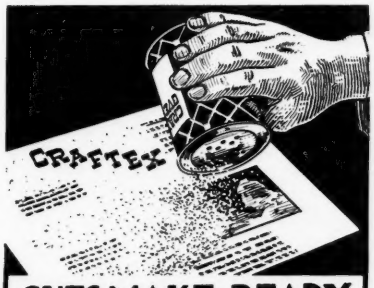
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CLINE ELECTRIC MFG. CO., Cline-Westinghouse Motor and control equipment for printing machinery. 211 West Wacker Dr., Chicago, Ill.

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DUPLEX PRINTING PRESS CO., rotary and flat-bed web presses; stereo. and mat machinery. Battle Creek, Mich.

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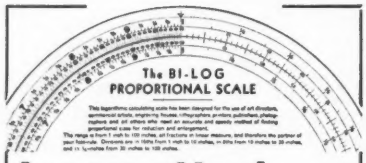
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SCHOOL OF ESTIMATING

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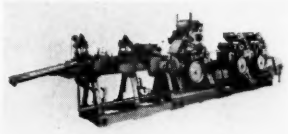


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CARTONS
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Write for Bulletin 11 to

New Era Manufacturing Company
379 Eleventh Avenue, Paterson, N. J.

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The Chatfield Paper Co.
Detroit
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Grand Rapids
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Tobey Fine Papers, Inc.

It's as far in advance of home-cut stock as the cartridge from powder and ball.

***Wiggins Book Form Card Stock* used for business cards in a *Compact Binder*, is a sure fire business getter. If you don't believe it, ask any of these paper merchants to fix you up with a trial order—or write us direct.**



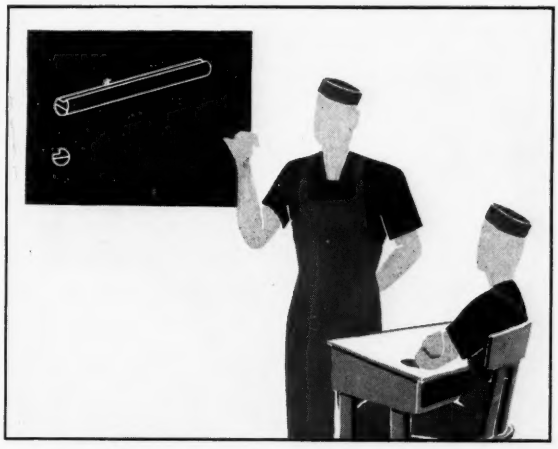
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THE WORLD'S GREATEST FOLDING MACHINE VALUES **BAUM**

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● "Who gouged a slot in it?"

★ "Your observation certainly has improved. This V-slot carries lubricating oil to every wheel bearing—sort of a one-squirt system. See?"

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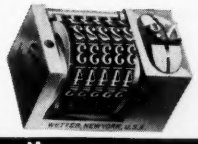
★ "You're skidding again. Wheels turning on a dry shaft mean friction and wear—and maybe not turning. Lubrication helps machines live long and work right."

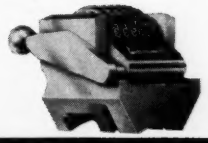
● "But punk steel lubricated still might be worse than good steel dry."

★ "Right—100%. That's why Wetter shafts are made of drill rod. Nothing better for the job."

● "Sort of sold on them, ain't you?"

★ "Son, you're a master of understatement. *We number better with Wetter.* They last so long we forget the price."





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ATLANTIC AVE. & LOGAN ST., BROOKLYN, N. Y.
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AMERICAN TYPE FOUNDERS

136

MARCH, 1941
Volume 106 • Number 6

The Inland Printer

The Leading Business and Technical Journal of the World in the Printing and Allied Industries

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